

The AMERICAN ORGANIST

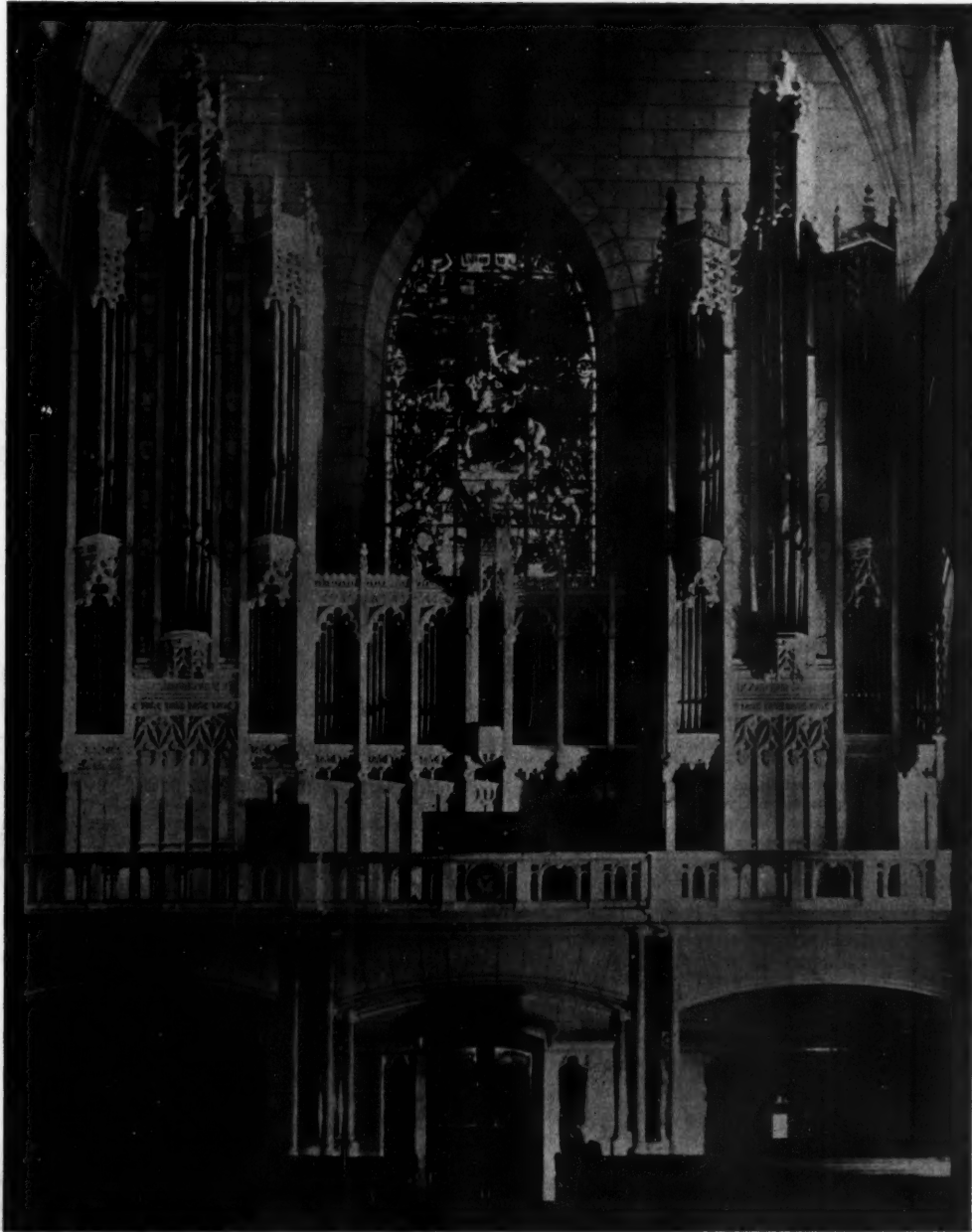
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J. J. J. J.



JUNE 1934
Vol. 17 - No. 6

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Clay Center, Kansas.

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Rev. Howard S. Giere.

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A U S T I N

ST. PAUL'S Episcopal Church, Oakland, California, will install a three-manual organ of fifty-three stops, which will be Austin No. 1862.

Among those consulted by the church were several of the foremost organists of California and the East.

The tonal scheme, designed on orthodox cathedral lines, exemplifying the new Austin Diapason and Reed Choruses, will be watched with the greatest interest throughout the country.

In this organ inner-sectional blend, and inter-sectional contrast will be stressed.

The console will be of the draw-knob type, with one button ("capture") system of setting pistons, but with the additional important option of permitting a separate pedal combination for each manual piston, at will.

AUSTIN ORGAN CO. Hartford, Conn.



Recital Programs

In the present columns of programs several are included that were given as dedicating new organs, but details were missing. Again programs have been discarded because the city was not named. Courtesy is a virtue not freely exhibited; the organ builder had the courtesy of proper mention on only a few programs.

...Miss Edith B. ATHEY
...Memorial Park, Washington
Sturges, Meditation
Mason, Cathedral Shadows
Massenet, Elegie
Mendelssohn, Wings of Song
Debat-Ponsan, Andante Seraphique
Bizet, Agnus Dei
Dvorak, Humoresque
Liszt, Liebestraum
Braga, Angels Serenade

Program of melodies broadcast from the 'Tower of Chimes.'

...Robert Leech BEDELL
...Museum, Brooklyn, N. Y.

*Bach, Prelude Dm
God's Time is Best
Ponchielli, Dance of Hours
Wagner, Album Leaf
Schubert, Moment Musical
Mendelssohn, Athalia Grand Chorus
Simonette, Madrigal
Beethoven, Minuet
Thome, Andante Religioso
Hanorici, Waves of Danube
*Liszt, Fugue on Bach
Saint-Saens, Deluge Prelude
Swan

Herbert, Fortune Teller Overture
Martin, Evensong
Rogers, Suite: Intermezzo
Bohm, Still as the Night
Chopin, Funeral March
Stoughton, Chinese Garden
Dvorak, Humoresque
Tchaikowsky, Andante Cantabile
Wagner, Tannhauser March
*Boellmann, Chorale; Priere.
Gounod, Romeo-Juliette Waltz
Dickinson, Reverie
Noble, Elizabethan Idyll
Wagner, Rheingold selections
Weber, Freischutz Chorus
Saint-Saens, Samson-Delila Duet
Donizetti, Lucia Sextet
Grieg, Morning; Solvejgs Song.
Bedell, Toccata Francaise
Toselli, Serenade
Mendelssohn, Wedding March

Average attendance about 750 each Sunday. Request numbers are liberally used. "Compositions of the tone-poem or overture type are most popular in the loud vein, while for

the softer type the preference is for flowing melody." The audience is composed chiefly of non-musicians, "many of them regular in attendance and often bringing new-comers with them."

...Miss Grace Leeds DARNELL
...St. Mary's, New York
...Thirty-Minute Lenten Series

*Bach, Aria C
Bach, Fantasia and Fugue Gm
Bach, Son. 1: Allegretto
Bach, Aria A

*Mulet, Processional
Debussy, Bluebird Prelude
Widor, 6: Scherzo

Couperin, Soeur Monique
*Franck, Piece Heroique
Jacob's A Day in the Country

*Guilmant, Lento Cm
Guilmant, Son. 5: Mvt. 1

Guilmant, Pastorale
Guilmant, Marche Funebre

*Mulet, Procession
Bossi, Legende

Krebs, Fugue G
Vierne, Legend

...Ralph W. DOWNES

...Princeton University
Franck, Chorale 2

Bach, Ein' feste Burg
Wir glauben all'

Jesu meine Freude
Gigout, Scherzo

Reger, Fantasia and Fugue Dm

Bossi, Intermezzo Lirico

Vierne, Cloches de Hinckley

...Clarence E. HECKLER

...Christ Lutheran, Harrisburg

Ravanello-j, Christus Resurrexit

Karg-Elert, Sun's Evensong

Russell-j, Bells of St. Anne

Meale, Magic Harp

Schubert, Ave Maria

Bonnet, Caprice Heroique

...St. John's, Boiling Springs

Bonnet, Caprice Heroique

Romance sans Paroles

Song d'Enfant

Meale, Magic Harp

Vierne, 6: Finale

...Jack M. KLEIN

...Jerusalem Luth., Schwenksville

Franck, Chorale Am

Bach, Prelude and Fugue D

Yon-j, Primitive Organ

Weaver, Squirrel

Matthews, Fountain

Nevin's Tragedy of Tin Soldier

Widor, 5: Toccata

The Widor was played with organ and an ensemble of 9 trumpets, 6 trombones, tuba, and tympani.

...Mrs. Minnie B. LEHR

...Trinity, Pottstown, Pa.

Kinder-j, Concert Overture G

Dethier-j, Aria C

Bach, Fugue Gm

Whiting, Religious Melody*

Macfarlane, Spring Song

Sibelius, Berghall Church Bells

Dickson, Cantique d'Amour*

Schminke-j, Marche Russe

...Gordon Balch NEVIN

...Westminster College

Hollins, Concert Overture C

Schubert, Moment Musicalc,

Ave Maria

Guilmant, Marche Funebre et Chant

Clokey's Fireside Fancies

Liszt, Liebestraume

Nevin, l'Arlequin

Verdi, Aida Grand March

...Presbyterian, Huntingdon

Ferrata-j, Overture Triomphale

Gaul-j, Daguerreotype

Liszt, Liebestraume

Nevin, Sylvan Idyll*

Son.: Marziale

Will o' the Wisp

Wagner, Tristan Liebestod*

Reubke, Sonata: Fugue

...*Alexander SCHREINER

...Univ. of California

...Bach Program

Prelude and Fugue Cm

Sonata 3

Toccata F

Art Thou near Me

Passacaglia

...Italian Program

Mascagni, Prelude and Siciliana

Palestrina, Ricercare

Martini, Gavotta

Respighi, Gaillarde

Russolo, Chimes of St. Mark

Verdi, Traviata selections

...German Program

Bach, If Thou but suffer

Adorn thyself O my soul

Mendelssohn's Sonata 1

Karg-Elert, Moonlight

Beethoven, Rondo

Wagner, Lohengrin: Admonition

Ride of Valkyries

...American Program

Hadley, Atonement Intermezzo

Rogers' Sonata Em

Nevin, Nightingale

MacDowell, A.D. 1620

Con. Dm: Mvts. 1 and 2

Becker, Son. 1: Finale

This program of April 8 was used also with but minor changes on April 6, Friday series.

...Henry F. SEIBERT

...Trinity Lutheran, New York

Merkel, Fantasia

Macfarlane, Evening Bells

Sturges, Caprice

Ravanello-j, Christus Resurrexit

Bach, God's time is Best

E'er yet the dawn

Burnap, Pleyel's Hymn

Macfarlane, Spring Song

A. R. Gaul, Adoration

Sibelius, Finlandia

...Town Hall, New York

Merkel, Fantasia

Sowerby, Carillon

Every Organist in America

WILL WANT TO
ATTEND THIS
IMPRESSIVE

**DEDICATION
CONCERT**



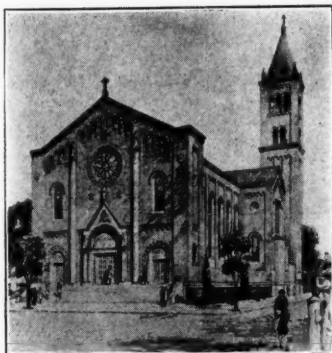
of the **Vox Organo** *at the*

National Shrine of the Immaculate Conception

Catholic University, Washington, D. C.

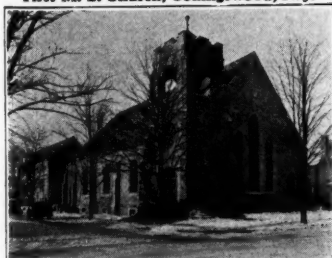
THURSDAY EVENING, JUNE 7th

FIRMIN SWINNEN at the Magnificent 4-Manual Console



Mt. Carmel R. C. Church, Orange, N. J.

First M. E. Church, Collingswood, N. J.



Two of the many pleased
VOX ORGANO owners

Organists who are in the vicinity and free to attend this important concert will have an unusual opportunity to hear the superb tonal qualities of this organ. As you listen to Firmin Swinnen play the VOX ORGANO, observe the responsiveness of each note to his skillful touch. Notice particularly its compatability of tone. Selection of the Vox Organo for the National Shrine was a fitting tribute to the perfection of this instrument. To hear it played is to appreciate its distinctiveness of tone.

When in Philadelphia visit our factory and see the Vox Organo in construction.

Musical Research Products, Inc.

Studio and Factory, 20th Street and Allegheny Avenue

Philadelphia, Pa.

Bach, Prelude and Fugue Em
 Handel, Largo
 Boex, Marche Champetre
 Mendelssohn, Spring Song
 Dubois, Hosannah
 ...Franklin STEAD
 ...Lincoln Center, Chicago
 Buxtehude, Prel.-Fugue-Chaconne
 Couperin, Soeur Monique
 Bach, Son. 3: Adagio
 Thiele, Chromatic Fantasia
 Smazeuilh, Prelude
 Franck, Chorale Am
 Dupre, Berceuse; Fileuse.
 Bonnet, Rhapsodie Catalane
 Sowerby, Carillon
 McKinley-j, Arabesque
 Mulet, Carillon-Sortie
 ...Theodore STRONG
 ...Baptist, Bakersfield
 Bach, Prelude and Fugue G
 Hollins, Spring Song
 Hogan, Retrospection
 Shure-j, Shadow Mountain
 Sturges, Meditation*
 Saint-Saens, Deluge Prelude
 Dunn's Pilgrim Suite
 Liszt, Angelus
 Nevin, Sylvan Idyll
 Toccata Dm
 Dickinson, Berceuse
 Jenkins-j, Night*
 Kretschmer, Coronation March
 ...*Herbert Ralph WARD
 ...St. Paul's Chapel, New York
 ...Tuesdays in May
 *Bossi, Prelude F
 Lemare, Spring Song
 Bach, Prelude and Fugue Em
 Purcell, Siciliano and Hornpipe
 Russell-j, Bells of St. Anne
 *Stebbins, In Summer
 Bach, Fugue Gm
 Hollins, Grand Chorus Gm*
 *Jacob, Invocation; Noel;
 Au Cloitre; Dans la Lande.
 Eymieu, Marche Pontificale
 Palmgren, May Night
 Rheinberger, Fuga Chromatica
 *Pachelbel, Fugue Em
 Grieg, To Spring
 Wagner, Tristan Liebestod
 Franck, Chorale Am
 *Clokey, Norwegian Village
 Wagner, Bridal Procession
 Liszt, Fugue on Bach
 ...Ernest WHITE
 ...Swarthmore College
 Bach, Concerto in G
 I stand before the gate
 Son. 1: Allegro
 In Thee is Gladness
 Jesus Christ my sure defense
 Lord hear the voice
 Christians Rejoice
 Karg-Elert, Cathedral Windows
 Landscape in the Mist
 Sarabande
 Herr Jesu Christ

...James WOMBLE
 ...Epiphany, Lynchburg
 Johnston-j, Resurrection Morn
 Mozart, Minuet D
 Johnston-j, Evensong
 Schminke-j, Marche Russe
 Townsend, Serenade
 Tchaikowsky, Marche Slav
 Noble, Elizabethan Idyll
 Tombelle, Pontificale
 Recital sponsored by Wednesday
 Club, auditorium packed.

Advance Programs

...Edwin Arthur KRAFT
 ...Trinity Cathedral, Cleveland
 ...June 4, 8:15
 Neuhoft, Fantasia-Sonata
 Dethier-j, Andante Cantabile
 Bach, Rejoice now Christian
 Bizet, l'Arlesienne Minuet
 Boellmann, Fantasie Dialoguee
 Widor, 5: Allegro Vivace*
 Korsakov, Romance
 Guilmant, Caprice
 Stehle, Saul Tone-Painting
 ...Claude L. MURPHREE
 ...University of Florida
 ...June 24, 4:00
 Vierne, 2: Allegro; Choral.
 Bach, O. 1-4*
 Diggle, Passacaglia
 Bach, O. 5-10
 Lemare, Paraphrase
 Bach, O. 11-14
 Dupre, Souvenir and Finale
 ...July 2, 4:00
 Diggle, Festival Toccata
 Bach, O. 15-19*
 Ducasse, Pastorale
 Bach, O. 20-23
 Lemare, Minstrel Boy Paraphrase
 Bach, O. 24-26
 Vierne, 2: Scherzo; Cantabile;
 Finale.
 ...July 9, 4:00
 Handel, Con. 1: Larghetto; Allegro.
 Bach, O. 27-30*
 Lemare, Robin Adair Paraphrase
 Jongen, Sonata Eroica
 Bach, O. 31-35
 Vierne, 6: Finale
 ...July 16, 4:00
 Handel's Concerto 4
 Bach, O. 36-40*
 Edmundson's Impressions Goth. (j.)
 Bach, O. 41-45
 Bonnet, Concert Variations
 *The numbers refer to the Orgel-
 buchlein series which Mr. Murphy
 features complete in this his first
 series of recitals in Florida after his
 year of study in the Guilman Organ
 School, New York. Before each
 choralprelude a baritone soloist will
 sing one stanza of the chorale as
 given in the new Riemenschneider
 edition (o.)

...Arthur W. QUIMBY
 ...Cleveland Museum of Art
 ...June 3, 10, 17, 5:15
 Scheidt, Cantilena Angelica
 Reger, Benedictus
 Gigout, Scherzo
 Bach, Toccata and Fugue Dm
 ...June 6, 8:15
 Tunder, Come Holy Spirit
 Marchand, Plein Jeu
 Scheidt, Cantilena Angelica
 Bach, When in the Hour
 Toccata and Fugue Dm
 Reger, Benedictus
 Vierne, Divertissement
 Franck, Chorale Am
 ...Carl WEINRICH
 ...New York University
 ...July 8, 4:00: *Pre-Bach*:
 (Recitals open to the public.)
 Cabezon, Diferencias
 Palestrina, Ricercare
 Gabrieli, Canzona
 Sicher, In dulci jubilo
 Byrd, Woods so wild
 Frescobaldi, Toccata
 Bull, Prelude
 Sweelinck, Fantasia
 Titelouze, Pange Lingua
 Scheidt, Variations
 Pachelbel, From Heaven on high
 Buxtehude, From God will I not
 Prelude-Fugue-Chaconne
 ...July 15: *Bach*:
 Prelude and Fugue G
 Out of the depths
 Kyrie Thou Spirit Divine
 Sonata 5: Allegro
 Concerto Am
 Hark a voice saith
 In Thee is Gladness
 Lord God now open
 O man thy grievous sin
 Toccata F
 ...July 22
 Mendelssohn, Son. 1: Finale
 Schumann, Canon Bm
 Franck, Chorale E
 Brahms, O world I e'en
 My inmost heart
 Ducasse, Pastorale
 Reger, Hallelujah
 ...July 29
 Barnes, Gregorian Toccata
 Sowerby, 1: Allegro
 Kaminski, How brightly shines
 Honegger, Fugue Csm
 Dupre, Ave Maris Stella
 Tournemire, l'Orgue Myst. 2
 Vierne, 5: Finale

—TWO RECITALS—

"He arrived at 6:40, practised one hour on an unusually large 4m, played the recital at 8:15, and went back home."

No. 2: "He is an artist after my own heart. He had 15 hours practise on this organ before his recital."

What YOU can do to help speed prosperity

1. Pay your old debts just as promptly as you can, in justice to yourself and your family; but ask for more credit if you must.
2. Spend as much money as possible within the organ world itself—to organ builders, publishers of organ and choir music, organ teachers, organ recitalists. When you have a dollar to spend, don't buy a box of candy, buy a piece of organ music. Attend every paid organ recital in your city—and then don't knock, but boost, boost it to everyone you meet.
3. Give minimum thought to increasing your savings now. What the world needs is not more money saved but more money spent wisely *for things of real benefit to the buyer.*
4. Protest on every possible occasion to everyone within hearing against a colossal governmental taxation system that today is leading to a wilder extravagance than any government in the world has ever undertaken, and that is only piling still higher the unprecedented debts upon which *you will be compelled to pay interest all the rest of your life* and which your children and grand-children will be compelled to pay in full or see their civilization crumble into communism.
5. Take an active interest in your city, state, and in national politics. You're the victim. You pay the bills, all of them. Write a letter to your mayor, governor, senator, or president every time these servants of yours indulge in another orgy of wild extravagance—at *your expense.* Commend publicly and by letter every governmental move for economy and drastic reduction of the tax burden. Rich men get their income from bonds; you get yours by working for it and working hard. Your earned income is heavily taxed while the rich man's income from bonds gets off easily—he made the law, *you* pay the bill. If you like it, don't do anything about it.
6. Work harder at your particular job than ever you did before—but be doubly sure you are keeping your ideas, methods, and equipment right up to the minute. You can't succeed in 1934 with 1924 ideas. Times have changed. Don't resist these changes, take advantage of them.
7. Give your business in the organ world to those who have carried on in spite of difficulties, don't give it to those who shut up shop and decided to wait till *you and the other workers* could bring back prosperity for them to enjoy.
8. Forget personal criticisms and go in for an era of praise and good-will. An ounce of praise does more good than a ton of criticism.
9. Stop crying when you stub your toe but shout from the house-tops when you find the road ahead of you just a little smoother than it was yesterday. Optimism pays dividends. Gloom-spreading never helped anybody but an enemy win the war.
10. And if you don't have faith in the American world of the organ get out of it and do something else for a living. You chose it, it didn't choose you.

Cooperation pays. It always did. It always will. You can't reap a harvest if you refuse to sow any seed. *Spend your money within the organ world, not outside of it.* Cooperate with anybody and everybody who is still cooperating with you. *And be sure the job you are doing today is better than it was last year.*

THE AMERICAN ORGANIST

New York, N. Y.

Church Music

Ralph A. HARRIS: "*Te Deum Laudamus*," in B-flat, 19p. c. t. me. Gray, 25c. A really fine setting, lively, praiseful, musical, and using the organ and unisons to ease up the burdens of an overworked choir. Has the true spirit of praise; a good variety of styles, to relieve the deadliness of the overly-long text; such settings should find frequent use in denominational churches, for certainly the singing of such a text as this arouses greater religious enthusiasm than the average reading of it.

David Hugh JONES: "*Hosanna*," 6p. cu. some 8-part. me. Carl Fischer, 15c. Opens with melody and text in the tenor, the other voices humming, and on the third page begins the hosanna theme which develops to a grand climax, following with meditative moods again and once more building to a climax with which it closes. There will be differences of opinion as to how much we must stretch conscience before we can admit that humming is one of the functions of musicians in any sincere church service, yet it is accepted by many, and this particular anthem is otherwise splendidly churchly in aim and effect.

William J. MARSH: "*Cantate Domino*," 7p. c. me. McLaughlin & Reilly, 20c. A jubilant praise anthem that really praises; Latin and English texts. It begins with the men in unison on a sterling theme of four measures, followed by the women's voices in unison and 3-part and 2-part writing, which leads into free contrapuntal treatment and the anthem moves jubilantly onward. Mr. Marsh is another of our present-day composers who knows how to write for voices and who gets entirely away from servitude to rules and regulations, yet at no time violating a musician's native sense. This is what some of us by the old-time definitions could properly call a-cappella music, for the accompaniment merely duplicates the voice-parts, thereby being none the less essential, however. Much music sounds as though somebody needed some money; this does not. Rather it sounds like somebody needed a real 1934 praise anthem for his service and decided to write it, first having caught that elusive thing, inspiration. Get it; your choir won't have to work too hard, even if they are only beginners.

Carl F. MUELLER: "*Ministry of Song*," 8p. 8-part. cu. me. Galaxy, 15c. Another good anthem for the American type of appreciation—and who can deny that such exists, or that it is vastly superior to every other for American consumption? This budding crop of American experimenters is rapidly getting somewhere. They are developing right along with the soil and its culture; one of these days the anti-Americans among us will wake up, sorrowful and wondering. This is an evening anthem, moody, meditative, intending to be beautiful and impress the hearer with an appreciation of all the beautiful things God has created for man to enjoy; no creeds to pretend we believe in, no worn-out texts to be heard all over again; just an anthem of praise and gratitude for a few of the things that help make life worth while. Certainly another good anthem, so get it.

Carl F. MUELLER: "*Praise to the living God*," 11p. 8-p. cu. md. Schirmer, 18c. The unforgivable sin has at last been discovered to be a Westminster graduate writing an accompaniment to an anthem. This particular number has had wide acceptance in its short

life of but less than a year. It is the sort of music we should hear in the church service of the future, that service in which feelings of praise are successfully aroused in the congregation. And we don't see how it would be at all improper for the congregation to participate in this number, say on page 4 where the choir climaxes with, "Lo, He is Lord of all," by rising. It is a good anthem, needing a good chorus, but just not needing any kind of an organ anywhere.

Gordon Balch NEVIN: "*Lord our faith increase*," 5p. c. me. J. Fischer & Bro., 15c. Here is an unusual anthem. The choir sings perfectly good music, seemingly independent of everything else, and at the same time the organ sings that lovely Bach Air for the G-string. Bizarre? Not at all, for both choir and organ are carrying perfectly sincere and spiritual messages. It's not a method of anthem-writing we would want to see followed very far, but certainly this example is highly successful. It should, for best effects, not be bluntly thrown into a service—let land where it will—but instead built into the service on a careful plan, so that the opening organ introductory measures shall have their full effect. Get it.

R. Deane SHURE: "*Sunset and Evening Star*," 11p. c. md. Gray, 15c. The composer abandons the rules and regulations of music-writing and tries to match the moods of the text with moods in tones, sometimes in melody-line, sometimes in harmony, sometimes by a mixture of elements. It tends toward the new style of freedom—a composer writes what he feels is good music; nothing else matters. That is pretty much as it should be, though it places the greater importance on the interpretation. If you are a bit of a dramatist, or colorist, or melodist, you'll do a better job of this. At any rate it is a move in the right direction which we recommend to our readers for their careful inspection.

Calendar

For Program-Makers Who Take Thought of Appropriate Times and Seasons

....AUGUST....

1. Bruno Huhn born, London, Eng.
3. Ferdinand de la Tombelle born, Paris, 1854.
5. Tenth Sunday after Trinity.
6. Transfiguration.
6. H. Leroy Baumgartner born, Rochester, Ind.
6. John Prindle Scott born, Norwich, N. Y., 1891.
6. Mortimer Wilson born, Chariton, Iowa, 1876.
7. First Colonial Congress, New York City, 1765.
8. Pietro A. Yon born, Settimo Vittone, Italy.
10. Ernest R. Kroeger born, St. Louis, Mo.
12. Joseph Barnby born, London, Eng., 1838.
12. Clifford Demarest born, Tenaflly, N. J.
12. Carl F. Mueller born, Sheboygan, Wisc.
13. Edwin Grasse born, New York City.
13. Wm. T. Best born, Carlisle, Eng., 1826.
16. Harry Benjamin Jepson born, New Haven, Conn.
16. Gabriel Pierne born, Metz, 1863.
16. Dr. Charles Sanford Skilton born, Northampton, Mass.
18. Benjamin Godard born, Paris, 1849.
22. Joseph Callaerts born, Antwerp, Belgium, 1838.
22. Debussy born, St. Germain, France, 1827.
22. Edouard Silas born, Amsterdam, 1827.
24. Theodore Dubois born, Rosemary, France, 1837.
26. John Hermann Loud born, Weymouth, Mass.
28. Joseph W. Clokey born, New Albany, Ind.

June 1934, Vol. 17, No. 6

The American Organist

AT. SCOTT BUHRMAN, F.A.G.O. . . . Editor

WILLIAM H. BARNES, Mus.Doc., Associate Editor, Department of the Organ
Prof. ROWLAND W. DUNHAM, F.A.G.O., Associate Editor, Dept. of Church Music

Contributing Staff

LEROY V. BRANT, MUS. MAS. - PAUL S. CHANCE - ROLAND DIGGLE, MUS. DOC. - FREDERICK W. GOODRICH
A. LESLIE JACOBS - GORDON BALCH NEVIN - ELIZABETH VAN FLEET VOSELLER

Editorials & Articles

St. Patrick's, San Francisco, *Cover Plate*
Pipe Series: Plate 1, 258, *Frontispiece*
On the Way, 272, *Editorial*
Widor's Organ 'Symphonies,' 259
By T. Carl Whitmer

The Organ

See Annual Index for Abbreviations

Dr. Barnes: Straight Pedals, 270
Pipe Series: No. 1, 258, 262
Straight Pedals, 269
By William King Covell
Organs:
Chicago, Swift Auditorium, 267, 280
Indianapolis, Jordan Conservatory, 281
Pretoria, City Hall, 284

The Church

Prof. Dunham: The Future, 268
Choir Pledge, 267, *A Symposium*
Ideal Preludes, 268
Processionals, 265
By A. Leslie Jacobs
Service Selections, 276

Recitals & Entertainment

Biblical Recital, 266
By George Lee Hamrick
Critiques:
Mueller Choirs, 279
Shure, R. Deane, 266
Yon's Oratorio, 279
Recital Programs, 250:
Advance Programs, 252
Murphree, Claude L., 252
Musicales, 277
Weinrich, Carl, 252

Notes & Reviews

American-Composers Symposium, 282
Copyright, 289
Cover Plate, 287

Edmundson Review, 271, Mr. Williams

Events Forecast:

Advance Programs, 252
A.G.O. Convention Program, 275
Bach Festival, Berea, 276
Prizes and Competitions, 268, 283
Summer Courses, 274
Repertoire and Review, 254:
Calendar for August, 254
Church Music, 254
Program Note, 261

Pictorially

*Console, †Organ or Case

Baldwin-Wallace Conservatory, 271, 273, 276
Chicago, Swift Auditorium, 267
San Francisco, St. Patrick's, †245
Pipe Details:
Double-Languid, 264
Shallots, 265

Personals: *With Photo

Courboin, Dr. Charles M., 287
Croley, Arthur, 283
Cronham, Charles Raymond, 281
Deagan, James C., *278
Doane, Herbert L., 287
Edmundson, Garth, 271
Erwin, McConnell, 287
Evans, Roscoe C., 263
Gale, Clement R., 287
Miessner, Benjamin F., 287
Mueller, Carl F., 279
Percy, Richard T., *282
Shure, R. Deane, 256, 266
Watkin, Will A., 274
Yon, Pietro, 279

Key To Abbreviations

Program-Printing, May 223
Publishers Key, May 202
Repertoire and Review, January 6
Stoplists, May 224

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TIBIA — BOMBARDON — AND 100" OPHICLEIDE
 Plate 1 of the Pipe Series
 (See page 262)

The AMERICAN ORGANIST

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No. 6

Widor's Organ 'Symphonies'

A Series of Analytical Essays* for Those Who Would be Composers or Who Would Better Understand and Interpret Their Works

By T. CARL WHITMER

'SYMPHONY' NO. 2: PRELUDE



THE OPENING measures of this piece serve as the rhythmical keynote. The interweaving of motives is not only skillfully done but shows beauty of the absolute kind. The interweaving is the means and not the end, fortunately. The emotional intensifying is well worked out, and for an example of a powerful climax, yet of small proportions, see page 45, brace 3. The Prelude is also notable because of its mechanical construction and yet thoroughly musical effect; because of its accurate adjustment of idea and treatment. Whether it is to be played dramatically or not is a matter of taste. It is not likely that it was conceived thus, although a portion at the close is really dramatic in a small way and bears a corresponding registration. Widor is more broad and serene than dramatic or passionate in his writing, and to infuse the slightest passionate or dramatic element in the midst of such cool, calculated, collected passages seems thoroughly bad taste.

It is possible to find secondary melodies almost without number, but it is scarcely worth while to trace them. Some would lead to the third movement, and others into space! I referred to this movement when I spoke of transpositions of short motives. Compare themes on page 43 and first part of page 44.

2. PASTORALE: Made rather after the usual recipe. But note that the pedal part is unusual almost throughout. Especially note the member of the chord given to the pedal on page 46, braces 3 (last two measures) and 4; also page 47, brace 1, measures 1 and 2. Mark that it is an 8' that is used and hence, in places, the tone assigned to the pedal is higher than that assigned to the manual. This is not a new device by any means, but it is used so often through these 'symphonies' that the isolated cases by other composers are

—NOTE—

*Being a reprint of the articles which appeared in Music (Chicago) when W. S. B. Mathews was the sole Editor, proprietor and most everything else.—T.C.W.

almost blotted from our memories. One feels that the pedal part in this movement gives us a glimpse, at any rate, into what becomes a habit, as it were.

Widor is a great weaver! Notice the shuttle in the pedal part (right foot) on page 50, braces 3 and 4. Then page 51, brace 4, measure 3, is wonderful! He never overdoes an effect, observe how that last G is blown from its predecessor as down from our finger tip!

3. ANDANTE: A compound, but it hangs together. By careful evasions the opening theme is not hymntune-like. Page 54 brings to us reminiscences of the first movement. And on the last measures of first and last braces we find started the semitonic transpositions; here it is literal, however. On page 56 the theme carries three burdens, two on its back and one strapped beneath. Note that the rhythm of the pedal part for eight measures is practically the same as that of the second movement of Beethoven's Moonlight Sonata. The recurrences of motives from the Prelude are well wrought, but he thereby gains unity in the 'symphony' at the expense of unity of movement. Such attempts at unity are, too, very self-conscious.

4. SCHERZO: The most piquant and evenly original of the movements. The fun he has! He never descends to the level of a joker, but this Scherzo is "just too rollicking for anything." Page 61 is charming. It is like small, glistening lizards darting through the lights and shadows of an embowered spring source. Beware, ye pedalers, of this entire movement! It has the face of a frank boy, but the tricks of the man from Monte Carlo or Bret Harte's Heathen Chinee. The material is very simple, but the staccato and registration demanded produce a most astonishing effect. Widor's staccatos are famous!

5. ADAGIO: The effect of this is far out of all proportion to the intrinsic value of the material. The introduction is a quasi-recitative passage, of which he is very fond. Then he changes the places of the rhythmic pulses of the intro. motive and lengthens and uses as a man uses glue—viz., to make two or more things stick together. The key tendency is very definite in the first part, and then by modulations, carefully carved, he offsets this and then returns.

One discovers Widor's almost Dresden china-like art of hiding—but in activity—in every nook and crevice of his work.

6. FINALE: We think we see the later Widor when we arrive at this point, but we get but a mere glimpse. We do not yet see the later constructive writer. I have always had the impression that the first eight measures were written and then inspiration dropped almost completely. His unity is faulty. So much force is expended in little bits. The harping on one or two midget motives is very tiring.

The strong parts are page 66, braces 1 and 2, 4 and 5; page 67, brace 3, measures 4 and 5; page 68, brace 3 (and two measures before); page 70, braces 1, 2 and 3. All the rest is weak; and the last page is, with the exception of the clever inlaid effect of the attack and release of the half-notes as shown on braces 2 and 3—this wonderful gnawing effect!—positively inane and wholly without climactic effect; notwithstanding the evident climactic intent.

Widor doesn't sustain his parts as a rule (there are some notable exceptions) but this movement is the prize-winner for detachedness. (Note that the pedal on page 66, on last brace, is taken rhythmically from the inner righthand part, opening theme.)

The "most weakest" spot of all is page 69, brace 5, measure 3 (et seq.) This literal repetition is stupid and I dislike poverty-stricken methods such as parts of this movement certainly show.

Staccato work was spoken of earlier; staccato work that is organ-like in effect although un-organ-like in principle, according to the oldsters. He has accomplished the task in much the same way as Liszt made the piano speak orchestrally and yet retain its unique genius.

Geniuses in literature manipulate the language that you and I speak every day, and conjure up the things that lie beyond us, versed as we may be in the same language. So, these geniuses in music use musical language, clumsy enough at best, and accomplish wonders, express anything, express everything; and that without consideration of what are conventionally considered possibilities or common attributes of the expresser.

'SYMPHONY' NO. 3

1. PRELUDE: Two tendencies are very strong with Widor; the meditative and the imitative. He is fond of lines and intersecting lines; in other words, of melodies and secondary melodies; also of melodies and imitatively answering melodies. This is compact and logical. Compacts, unless they possess vital logic, are of little value. This movement is sequential and therefore consequential.

I call attention to the five-measure phrase for Clarinet (page 74, braces 1 and 3); it is exquisite. Especially is the peculiar two-measure tail-piece to receive note for its simplicity and for the effect gained by its detachment from the three preceding measures, accomplished by (1) the skip and (2) the harmony.

Another method of Widor is to place in counter position rhythm and direction two melodies, or two bodies of tone, each having (what was stated earlier as a characteristic) a large compass. (See page 77, braces 2 and 3, for this interweaving of tonal bodies. Putting underneath this a stone work of tonic pedal-point gives to it a splendid effect.)

The imitative methods of composition give so much scope for color-matchings and afford such ample backgrounds for freedom of harmony that one is almost

compelled to think that they often cover up a noticeable lack of original conception, and, in their stead, really are the mechanical results of invention.

2. MINUETTO: What gaiety! But what a high training of finger and wrist is required. Another staccato movement; and, personally, I prefer this to the other because of the greater contrast and logic contained. The harmonic construction is excellent and the effect is none the less piquant because of it. It is a difficult matter to use intellectual means and produce tonally sensuous ends; and hence the value of this movement.

Page 80 is rather manneresque! (I except brace 3, measures 1 and 2; brace 5, measures 3, 4 and 5.) This page is a product of Widor's—at times—almost ungovernable desire for tertiary and quaternary melodies, not satisfied with principal and secondary ones; and that, too, is the heavy pedal. The left foot holds down a lead weight while the right gives forth "tunes and troubles of its own."

But then the pedal is an 8', and part of our fume is wasted! Widor "does" effects nowhere else attempted (excepting spasmodic efforts) and often, apparently, simply by the plain process of thinking that, if a pedal tone is not wanted, yet the hands have too much to do, take a stop of manual standard (8'), push off all 16' stops, and—why, merely give the parts to the feet! Easy as can be in principle. It is new; it is an easy way of solving manual difficulties, and hence justifiable. It is a way, too, to secure a strong polyphonic movement with light tone.

There is no organ composer to compare with this man in point of breadth of treatment. He slashes on his colors and looks neither to the right nor left. It is this abandon, and acceptance of self-dictates, which make this composer what he is. And if his compositions do sometimes stalk around in garbs like old Kreisler ("cracked musicus, par excellence") wearing "C-sharp-minor colored coats and E-major collars," who cares! He has given us some noble compositions and the few that are not so noble are readily forgiven.

Note the original coda!

3. MARCIA: Everyone certainly sees by this time Widor's control over, and much use of, strong rhythms. This march is a good example of what can be done with marches without using all the ordinary and conventional harmonic sequences and divisions. There is no one that can write a "latter-day" march like a Frenchman anyhow!

One cannot liken this movement to the marching of men of one uniform; it is more like a great procession in which many companies, with varied uniforms, pass by our reviewing stand; a procession in which there are cavalry and infantry; heavy and light artillery. It makes a splendid study for the analysis of consecutive harmonies. And with all this variety there is no theatricality about it. No text-books would suggest such counter-poised chords as we find here. It is passages as page 86, braces 4 and 5, which detract from the effect by their very evident inventiveness. They have charms, but they seem merely to fill up gaps between inspirations.

The rhythmical heightening, or intensification, of "single-part" passages, as on page 88, brace 2 (et seq.) is clearly and pointedly done. I suggest this movement to all students who wish (1) to free themselves from mere text-book knowledge and (2) to gain a knowledge and practise of some unusual chord relationships.

4. ADAGIO: Frenchmen write the most interesting canons because they are willing to sacrifice, if

necessary, a point of technic here and there to an effect musical. This is canon in the octave at a measure's distance and in two parts.

Note the dominant pedal on page 91, brace 1, measures 2, 3 and 4. It is such a little matter which makes the difference between art and knowledge pedantically applied. Note, in the brief coda, the alteration of the motive's pulse-position. It is charming.

5. FUGUE: A four-voiced fugue. What's the use?

6. FINALE: The introduction is suggestive of that which introduces the Eighth 'Symphony.' Another reminder of Mendelssohn, in general style, although in individual treatment it is original. Much of Widor's music is often intentionally original. Not so here, however. It is a series of semi-lighted but multi-colored cascades. It seems, too, a kind of idealization of motive repetition. It is for such pieces that the highest art of the interpreter is required. It is this continuous and persistent emphasis on one motive which requires the utmost care in the disposition of pressures and colors on the part of the executant.

The method of sequencing is very novel on page 98, brace 2, measure 4 (et seq. for four measures). Then note the manual parts of the first two measures, brace 5, page 98. It is wonderful what is produced with such unmusical means. The secret of the effect lies (1) in that the effect is not of long duration and (2) that he uses E (above middle-C) as a binding point. Page 100 is wonderful. Breadth, breadth and again—breadth!

On page 10 (braces 3, 4 and 5) we notice a device in accompaniment used extensively through the third movement of the Eighth 'Symphony.' It is an easy way to effect the richness of a canon! (See Finale, Sonata 1, Guilmant.)

Widor knows, too, how to regulate shadows and lights, and this is another secret of his power. Let all young students examine page 105, brace 3, measures 2 and 3! This 6-4 chord on a hold transcends the well known rule in textbooks pedamantic! The coda is one of the best of his short codas.

This is the strongest movement of the whole 'Symphony.'

'SYMPHONY' NO. 4

1. TOCCATA: Like all toccatas should be, it is a sounding-piece; that is, it sounds better than it is. There are some few points of originality in the treatment, but beyond those almost any antique could have written it. The name should be: Prelude in the Old Style. The divisions are regularly marked, the trills and mordents are at the proper place and the hands interchange à la mode. But the harmonic relations are somewhat unusual on page 108, and the return of the main theme is covered with a cloak of considerable weight and modernity. (See page 108, brace 5, measure 3.)

2. FUGUE: (For general information on fugues see anybody from Cherubini to Prout.) Won't they ever stop?

3. ANDANTE CANTABILE: The fugal toad-spectre preceding has shown and made possible (perhaps) this jewel. The cadences of the main theme are tonic, excepting one on page 114, brace 3, measure 5. The little intermediate portion (found page 115, braces 1 and 2, also page 116) is like an interlude played during the progress of some hymn. In fact this movement is a hymn without words.

The heightening of the figuration (page 115, brace 3) is not original but very effective. But that on page 116, brace 5 (et seq.) is original and lovely. It must be ad-

mitted here that Widor says ordinarily things sometimes which seem to sound extraordinary. It is not only for his essentially new ways and ideas that we admire him. It is often merely for his unique treatment of the conventional. Transformation by treatment is a specialty of Widor's. This passage, for example, is not overwhelmingly original by any means; but the way he does it illustrates an appreciation of what is contained in that word of great significance, "The Beautiful." For beauty is not new. The harmony throughout is ordinary and we are thereupon surprised. He has the simplicity of the child—when he wishes.

4. SCHERZO. He has a good way of saying disagreeable things. I refer to his octopus-like harmony on page 119. The Scherzo opens with a theme that is very simply sketched in staccato, which runs into a sequential passage of ordinary kind (but made a "little new" by sudden registral transitions; as page 119, brace 2, measure 66) and comes back to itself (page 120) with a load of pedals after having had some of them like masked dwarf-jesters peep at you from all imaginable count-corners.

Look at the rhythm of a bass-drum (fife and drum corps species) page 121, braces 5 and 6. It contains some sleeve-laughing! But page 122 brings a passage not to be expected in a Scherzo. Written in four parts it is a very free canon in two parts. It is a calculated two pages, embodying to a very slight degree the main rhythm. This, in part and transposed, simplified and pedal-pointed, occurs again after the return of the whole first part. (It helps to destroy the unity!)

5. ADAGIO: A simple, unsurpassed, eight-measure, compact four-part theme, spoiled by a succeeding antiquated and uninspired polyphonicism. Wherever the theme occurs, whether transposed or otherwise altered, there are light and beauty. Wherever aught else is written there is darkness. Braces 2 and 3, on page 130, are unnecessary. Braces 1 (4th measure), 2, 3 and 4 on page 131 are results of learning in lieu of loving.

The braces mentioned have the appearance of being the way to say anything well. It is all well and proper to warm ourselves up to inspiration, so to speak, by writing, by practise, by expanding and contracting our mental muscles; but, it is the result of an unconquerable desire to cover paper that such writing is published. He should have kept his main theme in his notebook until it sprouted and have thrown the academic effusions over the fence.

6. FINALE: Every artwork should have an inner necessity governing its existence. When I first wrote of this work I did not see it here. Now, I do. It is a very simple, objective work with direct strokes. Its folk derivation has been well adhered to and only the next to final page shows an old Widor tendency to get cerebral at the expense of simplicity. I like to hear this old work better than some "better things."

Of the four 'Symphonies,' the First and Third are the strongest and most mature.



DR. ROLAND DIGGLE: *Passacaglia and Fugue*

"The surprise of the evening was Roland Diggle's recently-composed work in exacting contrapuntal style. The composition is lofty in expression, without a trite progression in it. The writer of these lines never has heard so fine a work from the prolific Diggle pen and it impresses him as a work worthy of a place with the best turned out by present-day composers of organ music."—FRANK H. COLBY, in the Pacific Coast Musician.

Pipe Series: Plate No. 1

Representative Organ Pipes Pictured and Detailed Measurements Taken from the Atlantic City Organ

CAN THE average organist with certainty tell one pipe from another? Probably not, for his business is concerned not with how a pipe looks but how he can make it sound. Even an organ builder would not be able to identify all the pipes of a large organ, for there is too much variation in organ-building practise.

However with the invaluable co-operation of Senator Emerson Richards we at last are able to realize a fifteen-year ambition and present in these pages a series of fine photographs of actual pipes, together with a technical description of each. These pipes are taken from the Midmer-Losh Organ in Convention Hall, Atlantic City, N. J., which was built to detailed specifications by Senator Richards, and which has never yet been challenged, in its rank as the largest organ in the world, by the presentation of facts or figures to the contrary. However, size had nothing to do with its design; the purpose was to provide music for the largest auditorium in the world, and in accomplishing that purpose the organ automatically grew to be the world's largest.

It may be advisable to caution the reader that this is not a theater organ, not a unit organ. It is the product of classic design. "An international museum of superlative organ tone from the beginning of organ building to its present day, successful and practical to the utmost ideal sense," wrote one expert. "The Senator has certainly given us more variety and beauty in the Great Diapasons than I ever thought possible," wrote another.

Dr. William H. Barnes in his editorial in these pages for September 1932 wrote:

"The various contrasting String Organs are marvelously beautiful and ravishing. The Diapason section of the enormous Great is most noble and impressive. The brass is really thrilling. I found the big console very convenient, easy to handle, and thoroughly practical—much more so than I ever anticipated would be possible. The thing has been worked out with a great deal of care and thought. It is logical and easy to remember where things are. A few hours on it would make one able to do a very

creditable job and feel quite comfortable with it."

The series of plates here beginning represents the splendid photography of Fred. Hess & Son. Thanks to the thoroughness with which Senator Richards has worked out each detail of the instrument, this photographic series was carried out on an exact plan.

The pipe chosen to represent each voice or register or rank is invariably the pipe that represents tenor-G of the 8' series. In the 8' series it is represented by the fourth space of the G-clef. Therefore if the voice is an 8' voice, the pipe shown is the one sounding when we press the note for the fourth space of the G-clef; but if it is a 16' voice we press the note an octave higher, while if it is a 4' voice we press it an octave lower. These pipes were placed on the photographer's rack and on this rack exact dimensions were marked off, in feet and inches on one scale, and in the metric system on another. Across the background was drawn a line at every footmark to further assist in marking the size of the pipes, though this line may not show in all our plates.

Every pipe in the series carries the number assigned to its register or voice in Senator Richards' specifications; these numbers are engraved on the stop-tongues in the consoles, and also on the pipes themselves; the organist at the console knows exactly what register is being drawn upon for every stop in the instrument.

EXPLANATION

Because it is the desire of all concerned that these details be intelligible to T.A.O. readers abroad, where the American system of scales is unknown, we abandon the usual scale designations and give measurements in inches. For similar reasons T.A.O.'s table of stoplist abbreviations will not be used in this series.

Scale: inside dimensions in inches are given for both wood and metal pipes; thickness of the pipe-body is given in unusual cases. For example, the largest pipes of the Tibia Clausa are made of lumber $2\frac{1}{2}$ " thick.

Length: in the case of open pipes we indicate the distance from the languid to the top; in the case of

stopped-pipes the dimension is given from the languid to the bottom surface of the stopper, plus the remainder of the pipe's length.

Mouth: width and height in inches are given, width first.

To give more valuable data than any normal specification does, all these measurements covering at least three pipes in each voice are given herewith, as noted.

The reader is indebted to the courtesy and patience of Senator Richards in making these photographs and data available and to Mr. Roscoe C. Evans for painstaking care in going into the various chambers and taking the measurements directly from the completed pipe-work.

In giving the number of pipes in each register we abbreviate these common words: metal, open, reeds, stopped, tin, wood.

1. TIBIA CLAUSA 32'

Pedal, 20" wind, 85sw.
Scale: $24'' \times 30''$; $2\frac{1}{2}''$ walls.
Length: $14' + 1' 11\frac{1}{4}''$.
Mouth: $24'' \times 13\frac{3}{4}''$.

No nicking; common straight languid; wind-supply controlled by large adjustable gate-valve in the toe.

2' C (4th octave up):

Scale: $2\frac{1}{8}'' \times 3\frac{3}{4}''$.
Length: $10\frac{3}{4}'' + 2\frac{1}{2}''$.
Mouth: $2\frac{1}{8}'' \times 1\frac{1}{2}''$.

Nicking on block only; hardwood front; sunken block; wood boot with common metal toe; toe-opening $\frac{1}{2}''$ diameter.

6" C (6th octave up):

Scale: $\frac{3}{4}'' \times 1''$.
Length: $2\frac{1}{4}'' + 1\frac{3}{4}''$.
Mouth: $\frac{3}{4}'' \times 5/16''$.

Block and nicking as for the 4th octave pipe.

An interesting mechanical detail of the larger Tibia Clausa pipes is the stopper. Because of the thickness of the lumber an ordinary stopper would expand in damp weather and break the pipe apart, so "Mr. Van Wort produced an entirely novel type of stopper," writes Senator Richards. "All four sides were grooved out and a heavy automobile spring inserted; then the cork-and-leather outside-piece was mounted on the spring. The stopper is tight at all times, but it cannot wreck the pipe."

4. PRINCIPAL 16'

Pedal, 30" wind, 85wm.
Scale: $13\frac{1}{8}'' \times 11\frac{1}{8}''$; $1\frac{1}{2}''$ walls.
Length: $15' 8''$.
Mouth: $11\frac{1}{8}'' \times 4\frac{5}{8}''$.

Double-languid; sunken block; no nicking; roller-beard $2\frac{1}{4}''$ diameter

2' C (3rd octave up):

Scale: $2\frac{3}{4}''$.

Length: $22\frac{5}{8}$ ".

Mouth: $2'' \times 1''$.

Double-languid; fine nicking; roller-beard $\frac{1}{2}''$ diameter; toe opening $\frac{1}{2}''$. Wood pipes up to 8' B, and then extra-heavy common metal.

6" C (5th octave up):

Scale: 1". Length: $5\frac{1}{2}''$.

Mouth: $13/16'' \times \frac{3}{8}''$ scant.

Double-languid; fine nicking; no beard; toe opening $\frac{1}{4}''$.

5. CONTRA-VIOLA 16'

Pedal, 30", 85m.

Scale: 8" at top, $6\frac{3}{4}''$ at languid.

Length: $16' 6\frac{1}{2}''$.

Mouth: $5\frac{3}{8}'' \times 2\frac{3}{4}''$.

Double-languid; fine nicking; beard $3\frac{1}{2}''$ diameter; wind supply controlled by toe gate-valve.

2' C (3rd octave up):

Scale: $15\frac{3}{8}''$ top, $17/16''$ at languid.

Length: 2'.

Mouth: $1\frac{1}{8}'' \times \frac{1}{2}''$.

Double-languid; fine nicking; beard $\frac{5}{8}''$ diameter; $\frac{1}{4}''$ toe opening; spotted metal.

6" C (5th octave up):

Scale: $9/16''$ top, $\frac{1}{2}''$ at languid.

Length: $5\frac{3}{4}''$.

Mouth: $7/16'' \times \frac{1}{4}''$.

Double-languid; fine nicking; beard $\frac{1}{4}''$ diameter; $\frac{1}{8}''$ toe opening.

"The extra length of the 16' pipe is due no doubt to the flare."

8. BOMBARDON 32'

Pedal, 40" wind, 85mr.

Scale: 24". Length: 31' 8".

Shallot $15\frac{1}{4}''$ long, double-faced, anchored in blocks with dagscrews—threaded-nuts were cast into the block to receive the dagscrews. Tuning-wires $5/16''$ diameter. Extra-heavy zinc resonators. Tongues screwed on face of shallots.

2' C (4th octave up):

Scale: $4\frac{1}{2}''$. Length: $3' 7\frac{1}{2}''$.

Shallot: 3" long.

6" C (6th octave up):

Scale: $2\frac{3}{4}''$. Length: $9\frac{3}{4}''$.

Shallot: $1\frac{1}{2}''$ long.

This Bombardon is "on the smooth side, but not of French Horn smoothness. It has all the bite of the orchestral trombones but with a greater body." The tuning-sleeves were worked out by the late C. Seibert Losh to designs by Senator Richards; on the larger pipes these sleeves have a double-ear so that at all times they may be held tightly to the pipe by screws.

9. OPHICLEIDE 16'

Pedal, 100" wind, 85wmr.

Scale: $15'' \times 15''$.

Length: 15'. Diameter at tip 2".

(Tip is used to designate the small end of either a cone-shaped pipe or of a shallot which is also cone-shaped.)

Shallot 9" long; $\frac{3}{4}'' \times 4\frac{1}{2}''$ opening in face of shallots; diameter at tip of shallot, 1" inside.

Pipes are anchored down by turnbuckles; blocks are bolted to the boot; boots screwed to chest.

The openings in the face of the shallots are halfway between the V-type and the French; they start at the bottom or large end and remain large until about half-way up, and then the sides of the slots start to curve in and as they reach the top the width of the opening is about half of the bottom width. These shallots do not have the so-called sunken-head; the end of the tongue is even with the end of the shallot, just as in a common reed.

2' C (3rd octave up): Harmonic: Scale: $3\frac{7}{8}''$. Length: 3' 6".

Shallots $3\frac{1}{4}''$ long; opening in face, $\frac{3}{8}'' \times 1\frac{1}{2}''$; $\frac{3}{8}''$ inside diameter of tip. Inside diameter of pipe at tip, $\frac{5}{8}''$. Pipe held in place by two $3/16''$ springwires. Extra-heavy common metal.

6" C (5th octave up):

Scale: $25\frac{3}{4}''$. Length: $1' 3\frac{3}{16}''$.

Diameter of tip $7/16''$.

Double-harmonic.

The Ophicleide is composed of 9 wood, 15 heavy zinc, and 61 common-metal pipes. As shown in the photo, into the block there is soldered a stem into which the resonator is snugly fitted. On the first of the 100" voices much experimenting was done, but on this Ophicleide Senator Richards discussed his specifications with Mr. Roscoe C. Evans, both of them giving the plans considerable thought, and after the final conference Mr. Evans "went to work and the first pipe came out right at the first trial. There was no experimenting, unless you want to call our design of the shallots an experiment. They are rather radical. The first thing is to get the openings in the shallots right, also the tips of the pipes and the tips of the shallots right, and our guess on this was good," writes Senator Richards. He continues:

"Your idea that getting one pipe satisfactorily mastered made the rest easy was wrong. You had to get every C-pipe mastered, and then the rest were easy. What was all right for the 16' C was not right for the 8' or the 4'."

Note the unusual size of the boot—made necessary because of the extra-heavy parts inside. Mr. Evans adds further details:

"The sunken-head shallots were used in this country for the first time on this job. It was claimed

that a 100" reed could not be voiced without the use of the sunken-head. Well, they have been voiced without its use and with complete satisfaction. We don't want the public to believe, 'as some have been led to think,' that we were forced to use the sunken-head shallot on all our 100" reeds. The sunken-head has no real value, but it does cut down the power, and when such high-pressure is used, power is wanted and nothing should be used to cut it down."

Mr. Evans, voicer of the two 100" reeds, the 32' Bombardon, 64' Duizian, the 50' Posaune, etc., designed the shallots for both the 100" Ophicleide and the 100" Tuba Imperial, to the specifications of and after conferences with Senator Richards, author of the specifications.

10. TRUMPET 16'

Pedal, 20" wind, 85mr.

Scale: 10". Length: $15' 5\frac{1}{2}''$.

2' C (3rd octave up):

Scale: $3\frac{1}{8}''$. Length: $22\frac{1}{4}''$.

6" C (5th octave up):

Scale: $2\frac{5}{16}''$. Length: 10".

17. DIAPHONE 64'

Pedal, 35" wind, 85wm.

Scale: $26\frac{1}{4}'' \times 26\frac{1}{2}''$.

Length: 58'; $2\frac{1}{2}''$ walls.

Vibrating-spring, 31" long, with beating-length of 23"; width 3"; thickness $\frac{3}{8}''$; disc-diameter $5\frac{7}{8}''$; diameter of aperture $4\frac{1}{2}''$.

32' C (1st octave up):

Scale: $17\frac{1}{2}'' \times 17\frac{1}{2}''$.

Length: 30' 7"; 2" walls.

Vibrating-spring, beating-length 13", $2\frac{1}{2}''$ wide, $\frac{1}{4}''$ thick; disc-diameter 4"; diameter of aperture $2\frac{3}{4}''$.

16' C (2nd octave up): Reed:

Scale: $8\frac{3}{8}''$; $1\frac{3}{16}''$ at tip.

Length: 14' 8".

Shallot 8" long, opening $\frac{1}{2}'' \times 3''$, V-shaped. Shallot is not tapered, inside diameter at both ends $1\frac{3}{8}''$.

Reeds, with heavy common metal resonators.

2' C (5th octave up):

Scale: 3". Length: $19\frac{1}{2}''$.

6" C (7th octave up): Harmonic:

Scale: $2\frac{1}{8}''$. Length: 8".

Diaphone pipes up to A in the 32' octave, reeds above; A-sharp and B in the 32' octave are wood; at 16' C they are common metal up to 16' B, on 35" wind; from 8' C up they are bright metal and 30" wind.

On the lowest note of the series a dual element was used so that one 64' pipe-body produced two different tones, the Diaphone and a reed-tone. But it was found that the reed on the 64' pipe was too weak to produce a satisfactory musical result so the

plan was abandoned, and only the 64' Diaphone was completed, as the 64' reed was not included in the specifications or the contract.

3. TIBIA MAJOR 16'

Pedal, 30" wind, 85w.

Scale: 19" x 20".

Length: 15' 3".

Mouth: 19" x 7½".

Double-languid, with lower languid or block slightly higher than cap; sunken block; no nicking; gate-valve to control wind in the toe.

2' C (3rd octave up):

Scale: 3½" x 4". Length: 21".

Mouth: 3½" x 1½".

Double-languid; hard-wood; sunken block; fine nicking; toe gate-valve.

6" C (5th octave up):

Scale: 7/8" x 1½". Length: 5½".

Mouth: 7/8" x 3/8".

Sunken block, same as 3rd octave up.



FOR BEGINNERS

Those who do not know anything about organs but would like to have at least a mild idea of the subject may perhaps welcome a little plain information.

There are four main families of tone: Diapason, flute, string, and reed.

Diapasons are usually called by that name but they are sometimes called Principal, and they include also the Dulciana (which is but a softly-voiced and refined Diapason) and the Octave, Fifteenth, and, usually, the Mixtures of various classes.

Flutes need no definition; they include the rather uninteresting Bourdon, Gedeckt, and Tibia families.

Strings are, in the opinion of many modern organists in America, the most useful of all; certainly they are in the orchestra.

Reeds include the brass variety (Trumpet, Tuba, etc.), the woodwind variety (Clarinet, Oboe, etc.), and the organ oddities such as Vox Humana.

1. Tibia Clausa: The largest pipe stands about 16' high, speaks at 32' pitch, and is 2' wide and 2' 6" deep. It is of the flute family and its tone is more of a filler than a charmer, more of a necessary evil than a sought-after gem. The lumber from which the largest pipe is made is 2½" thick; you wouldn't enjoy trying to lift it.

"The Tibia Clausa," writes Senator Richards, "produces that pervading and floating effect that pipes with more harmonic development do not possess. They make a beau-

tiful Pedal accompaniment to just a few soft manual voices and therefore are of great usefulness."

4. Principal: A Diapason, with a big, loud voice, speaking on 30" wind—wind that if properly applied to a tube of water would raise it 30" in the air. The scale of a pipe is its diameter or width compared to its length; thus No. 4 is a big scale while No. 5 is a small scale.

5. Contra-Viola: A string, and therefore most useful for practical music-making purposes—just as the violins in the orchestra can do infinitely finer interpretation than the flutes or the trumpets. This particular string was built to have the "maximum power possible in a string voice."

8. Bombardon: Of the reed family. Flues (which Dr. Audsley often called labial pipes) produce their tone by blowing a stream of air across a mouth and the pipes are said to have lips, upper and lower; but reeds have no mouths (Dr. Audsley often referred to reeds as lingual pipes) but produce their tone by a vibrating tongue—as in Nos. 8, 9, 10, and 17. The resonator is the inverted-cone, the main body of the pipe with its small end inserted in the boot; and the resonator is turned to properly match the tuning of the tongue in



WOOD-PIPE DETAILS

The drawing was made to illustrate the special features of No. 3 Tibia Major. First, in the foot of the pipe is the gate-valve which operates like the damper in the kitchen-stove smoke-pipe, to control the quantity of wind admitted into the pipe. Second, we have the languid or block extending from the back (left) of the pipe out toward the mouth to direct the wind-stream properly across the mouth-opening, and in this case the tip of the languid or block rises slightly higher than the lower-lip of the pipe, and the top surface of the block is cut away as shown, making it a sunken-block. Third, we have the second languid directly above it, making it a double-languid pipe. The photograph quite clearly shows all these features.

the boot. Nos. 8 and 9 resonators are tuned by spiral bands of metal that rise or fall across the tuning-slot in the top of the resonator as the tuning-bands are revolved; No. 9 is tuned by curving the slot that is cut out at the top of the resonator for tuning purpose, and No. 17 by closely rolling it. No. 3 is tuned by a block of wood that can be raised or lowered across the tuning-slot.

"As a matter of fact," comments Senator Richards, "it is incorrect to say the tongue vibrates, because in a properly constructed reed the brass tongue rolls up and down on the shallot, never actually striking it. The tongue in that sense 'vibrates' against the shallot and in some manner, not understood, produces the tone."

The Bombardon is a powerfully-voiced register for fff effects. The appurtenance on the resonator is for the purpose of holding it in place on the pipe-rack. It would sound somewhat like an orchestral trombone, but is of big, smooth quality. The band of metal, clearly seen in the photo, was applied to the resonator "to damp out the undesirable vibrations of the tube itself which were giving a bad quality to the tone."

9. Ophicleide: A reed, exceedingly powerful tone, speaking on 100" wind which almost all the experts said could never be done. Such high-pressure wind would blow the pipes out of their holes, so they are anchored down by turn-buckles and the blocks are bolted to the boots so they cannot be blown out of position. It was thought by some that such tremendous pressure would make it impossible for persons to sit near that section of the organ when it was being played, but such has not proved the case; the tone is big and grand, but by no means painful to the ear even if standing immediately beside the pipes—though the tuner suffered no little inconvenience by the long hours it was necessary for him to work over the pipes. In all the high-pressure tuning the workmen kept cotton in their ears.

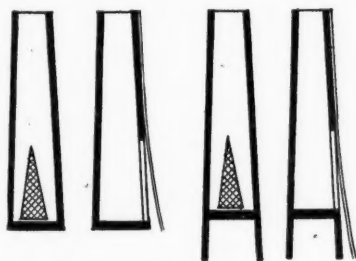
10. Trumpet: A reed, with a name that tells its own story.

17. Diaphone: The photo shows the normal reed pipe, not a Diaphone. The Diaphone will have to be illustrated and discussed elsewhere.

The reader will gain a better idea of the proportions of the 64' Diaphone if he will steal the springs from a railroad car and take off one

of the leaves of the spring. He can probably find one 31" long, 3" wide, and $\frac{3}{8}$ " thick, and that will be the vibrating tongue of the 64' Diaphone. Now look up into the air 58' to the top of the pipe. We can understand this better by putting the foot of the pipe on the floor of the cellar of our home, cutting a hole through the ceiling into the ground-floor, another into the ceiling through the bed-room floor above, and keeping that up till we get tired, and if we live in a $4\frac{1}{2}$ story house we may be able to get the pipe into it without cutting a hole through the roof, but we shall more likely require a $5\frac{1}{2}$ story house to adequately house the pipe. Now go down into the cellar again and start to climb the six flights of stairs, and if you live through it you'll better understand the problem of building just this one pipe of the Atlantic City organ.

3. Tibia Major: Another flute of the necessary-evil type. Listen to the so-called 'organ' music that introduces Amos 'n Andy on your radio if you want to know what Tibias can do to an organ. Adding a Tremulant to a Tibia is synonymous with adding insult to injury. However, Tibias can be made to fill-in a useful purpose in large organs, and this double-tongued example in the Atlantic City organ actually "serves as a Pedal Diapason. It is of that quality and not of Tibia tone. In Pedal pipes of this description the normal Tibia tone does not copy."



SHALLOT DETAILS

A shallot is a little cone-shaped or cylindrical brass tube, open at the top, closed at the bottom, with an opening cut into one side of it, and across this opening the tongue vibrates as the air enters the pipe. Front and side views are herewith shown of two shallots; the tongue or languid is shown in the side views only; the shaded areas in the two front views represent the opening that is cut into the shallots. If this shaded area covered the entire front face of the shallot it would represent an open shallot, but here only a part

of the face is cut away, the rest remaining closed, and this type is called a closed shallot. The head of the shallot is the plate that covers the bottom of it. The first two draw-

ings show the normal closed-shallot, but the second pair show the sunken-head shallot, for the head is not at the bottom of the tube but is sunken farther into it.

The Processional

The Pageantry of the Processional Demands an Optimistic and Virile March Rhythm and the Music Sung from Memory

By A. LESLIE JACOBS



MINISTERS often doubt the effectiveness of the processional and churches try it, only to discontinue because somehow or other it seems artificial and the effect strained. The processional presents many problems and demands careful study, planning, and rehearsal. It cannot be haphazard and yet be an integral part of the service.

It must be recognized that the processional is not primarily a musical performance. It is something to be seen rather than heard. It is a piece of pageantry. The musical considerations become secondary, and appearances are of primary importance.

The matter of appearances is almost entirely one of individuals; each person must look well. The posture must be good. Heads must be erect on the shoulders, chins in, chests out, and the abdominal wall pulled in. No choir can possess an alert appearance until the posture of each individual is good. A good posture is a pearl of great price. It will give buoyancy to the step, picture, and voice, and give a feeling of the joy of living.

Further in this matter of appearances comes the dress of the choir members, something often overlooked. All the women wear dark shoes and stockings. The men wear dark trousers and socks, and black shoes. Since black vestments are worn, black bow-ties are also required. These personal details make for a pride in doing, which is a remarkable incentive to group and personal endeavor.

The processional is also one of absolute, individual responsibility in all its other features. To look well, the couples must keep about six feet apart. The length of the step must be uniform; the tallest must adjust his step to that of the shortest. If, when the chancel has been reached, the couples are crowded together, the fault is entirely on those behind who have

either walked too fast or taken steps too large. The feet must be lifted from the floor; they certainly should not be shuffled or dragged. Too much emphasis cannot be placed on this phase of appearances.

The processional must be marched and not ambled. One that has a definite step for the music is more alive, has more vital interest, is more likely to give a keener start to the service, and certainly makes for alertness. It will be argued that marching is unchurchly. What exclusive right has the secular world to crispness, incisiveness, and definiteness? Must religion and its practises always be slow moving and ponderous? Must there never be anything of the joy of life in the church, and must the church always be solemn and sanctimonious? So unreal it is to use, say, "Onward Christian Soldiers," and do anything else than use its very definite accents in singing and stepping as a march.

A crisp, almost clipped manner of singing the words of the processional will heighten the effect. The words can be snapped out with a thrilling precision. Legato singing should be almost forgotten. With a definite march-step and incisive diction, both the eye and ear may be satisfied.

Recently, I have learned that a short organ interlude played occasionally between the stanzas, at the same tempo, adds to the effectiveness of the processional. It gives the choir a breathing spell and a chance to readjust itself if anything has gone wrong. At the same time, the interlude preserves the rhythm. The use of the last phrase is suggested for such an interlude.

Hymnbooks are for the most part a nuisance and a hindrance in the processional. Much is gained by memorizing the hymn. To memorize seems a tremendous task, but if at first one hymn is used for a month, a repertoire may be built which permits of more change.

The processional for the most part expresses a praise mood so that the use of only one hymn a month will not upset the build-up of the service. A memorized processional is always better because closer attention to details of this moving pageant may be given. A well-done processional will add to the service the necessary strength and dignity. The memorized processional will help intensify this profound impression.

Then too the memorized processional is a very fine step toward the choir's realization that memorized anthems make for better singing. It gives the necessary early practise.

Many people are concerned about the usual non-participation of the congregation in the singing of the processional. The congregation wants to see, and they cannot actively participate in anything while watching movement or when move-

ment is going on. For this reason the processional can never be generally sung by the congregation. This may not be the ideal attitude but is practical. If the processional is well done, the congregation gets more inspiration from watching whole-heartedly than from singing half-heartedly.

It is best for the choir to sing in unison until the chancel is reached, when a division into parts may be made. This makes the entire line a unified whole and prevents sections of the congregation from hearing only the under parts.

The well-sung and well-executed processional is one of the most effective means of giving a service an impressive start. It must be studied, rehearsed, planned; it cannot be haphazard. It must be considered as important as an anthem. Absolute individual responsibility is necessary. A processional is as good as its poorest performer only.

the noble organ as a handmaid of religion.

This is the way in which Mr. R. Deane Shure presented his "hour of meditation" in Atlanta, under the auspices of the choir at Grace M. E., where Dr. W. A. Shelton, formerly associated with Mr. Shure in Washington, is pastor and collaborated as narrator on this occasion.

Mr. Shure seemed perfectly at home with the organ and gave a fine performance in which he held the rapt attention of his large audience throughout. The instrument is a fair-sized 3m and it is a credit to the performer that he was able to take a limited instrument and produce countless tonal effects of wide variety. In a program so largely made of soft music, the most apparent need is for something other than a soft Gedeckt in the Pedal. Certain it is that in atmospheric music the wider range of color available, the more interesting the music must be.

The program contained twelve selections (as given in full on December page 603) each one following a definite pattern in the Composer's own modern style, with rich dissonances and shifting harmonies. Some are purely descriptive, others content themselves with moods. Only in the first portion of the program, through three numbers of closely related structure, is there any suggestion of monotony.

For the organist who is not familiar with this music, the four numbers that close the program are undoubtedly the finest. They are issued (J. Fischer & Bro.) under a single cover, entitled, *Through Palestine*. The *Pool of Bethesda* has a well-defined movement and will perhaps best stand alone for a single presentation. By the *Sea of Galilee* is a number of great charm, but was played much faster than the printed score would seem to indicate. The closing number, *In the Garden of Gethsemane*, is of rare beauty and makes an ideal offertory for a Lenten service—though it would appear to this reviewer that the tumult in the heart of the Savior was more inward than the full-organ suggestion would indicate. Personally, I do not use a great volume of tone for this agitated movement—all of which goes to prove that we are not all cast in the same mould and that a composer must allow the performer some latitude in the interpretation of his work.

There is a great deal more in Mr. Shure's music than is written on the

The Biblical Recital

Detailed Analysis of How Mr. Shure Presents his Biblical Recital of Organ Music and Scriptural Readings

By GEORGE LEE HAMRICK

IT is always interesting to hear a composer play his music, especially after having read of the man and his works and having studied some of the music first hand. After all, the cold type of music notation is but a form and the artistry must come from within the performer. If this were not true, music would be reduced to a science and all performers would become more or less of a single type, limited only in their technical proficiency.

Mr. Shure has the creative urge along a certain line and, having recognized and followed it, has brought into being a unique contribution to American organ literature. It is of moment to record the source of this inspiration: A wearied traveler in a foreign land steps within the open door of a welcoming chapel to rest and meditate. He hears the intoning voice of a priest, the toll of chimes and the answering chant of a choir—all in the unseen distance. The memory of the beauty in that hallowed hour of meditation remains in his heart—and we have as a result, *Through Palestine*.

To sustain the atmosphere, such music should be presented so that nothing tends to distract attention from the music itself. The light should be subdued, perhaps reflected

through stained glass or, as in this case, from burning tapers. To heighten the effect, the performer is concealed behind a curtain of dark material upon which are spread star-like figures to reflect the light—with vague rays of light showing through from the vicinity of the console. A soft peal from the bells is wafted on the air and then permitted to die away, only to resound again as if a little nearer. Then the effect of a distant choir, through a studied use of the *Vox Humana* playing a whole-toned chant in minor. The Chimes are heard again, ever so softly—then silence. Following comes the voice of the narrator, and how important that the spoken words should enter into the spirit of the music. No suggestion of haste, the sentences clearly separated, the message seeming to float on the air. Repose! Repose!! The final words give the title to the music following, and then the message continues from the organ! This treatment continues throughout the program.

Theatrical? Perhaps, but it should not be purely that. There was nothing that suggested the theater in that performance in the distant cathedral to Mr. Shure—it was only reverence. And that is what he wishes to recreate to carry the inspiration of that hour to others; to really present

pages. Whether his plan for an hour of music so closely related in content and structure should be widely copied or not, is a question. Not every one is as gifted along the one line as is Mr. Shure. It may be that we as organists could do better by using his music in our regular way—leaving the complete presentation to the composer. While I was more than glad to hear it in its entirety, I rather suspect that there are those who prefer taking music of a single type, regardless of what it is, in broken doses.

Following the recital, an informal reception revealed Mr. Shure as affable in person as he is at the console.

Choir-Pledge

A Reader's Question is Answered by Four Experts

DO VOLUNTEER choirs sometimes have a pledge requirement for admittance, such as other organizations do? and is it successful?

Miss Elizabeth Van Fleet Vosseller of the Flemington Children's Choirs answers our subscriber's question thus:

"I do not know of any volunteer choir that requires a pledge for admission. I wonder if such a requirement would be of value. The average person joins a choir for a love of singing, or to be with a friend or friends, or for the social possibilities of the group. Only a few catch the obligation to the church and their opportunity to help. To make these persons sign a pledge would frighten many away, unwilling to take the matter so seriously.

"Yes, we have a sort of pledge—or Creed, as we call it in Flemington. We have only volunteer choirs, but nearly every chorister is a graduate of the Choir School. After six or seven years of training it is not a difficult matter to lead these young people to feel the seriousness of their service as choristers in the church.

"Just before their graduation, every member of the Senior Class takes a vow of fidelity to the following Creed in a special Creed Service, held for them by the Chorus of the Alumni:

"We the Chorus of the Alumni of the Flemington Children's Choirs believe music to be God's gift to His children, and as Ministers of Song do give ourselves to this Holy Office of the Church.

"We pledge ourselves by our service, enthusiasm, and means, to aid the music of the church; to raise the standard of music in the Community; to respect by perfect diligence the art of music during its performance, nor to suffer disturbance from others. Therefore, we do give our utmost support to the cause of good music in any community in which we may live."

"This operates almost 100%, yet we give honor-stripes as you know, and the graduates wear gold hoods; everything possible is done to elevate their importance in the choir. I grow more sure as time goes on that this is as it should be. No workers in a church give as many hours as do the choir. It becomes an enviable thing to have a seat in the choir, and to have vestments and the various badges of honor awarded for faithful services."

Mr. C. Harold Einecke, whose choral organizations have been raised to remarkable success, answers thus:

"I never have any of my choristers sign any written pledge of admittance. When I take them into my organization they understand the requirements before they enter, and after that they are placed upon their own honor and interest. If a choirmaster has common sense enough to keep up with the times and to make his rehearsals and services interesting and helpful, the choristers will abide by any rules and regulations necessary. In our choirs we have strict disci-

pline, but that comes only through a sincere interest on the part of each individual chorister. We are never troubled with negligence; it is not an exaggeration to say we get 100% cooperation."

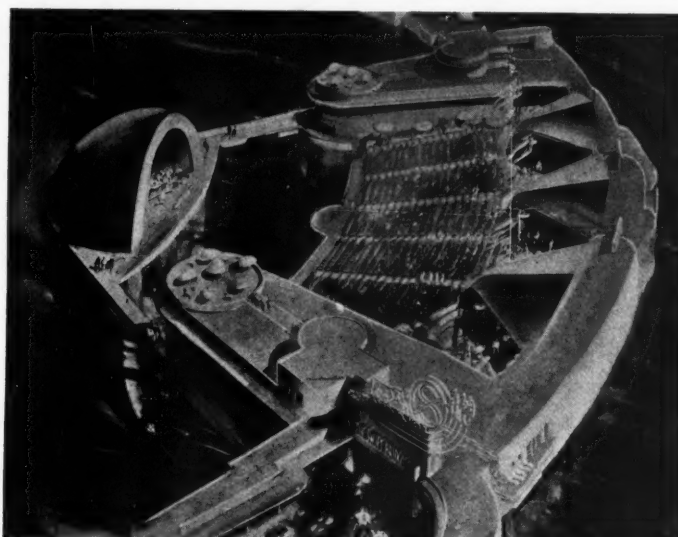
Mr. A. Leslie Jacobs, another outstandingly successful choir-master, answers:

"I do not require either a signed or an implied pledge. If the personality of the conductor, the character of the work, and the missionary enthusiasm of the choristers are not sufficient to keep a new member in line, no amount of pledging will help. Before I admit any new member, however, we have a frank talk about choir duties and I suggest that an 80% average attendance is the minimum they can expect to give our rehearsals and services and still get anything out of it or give anything to it.

"I confess that I have several times thought of asking a pledge, but I have as many times given up the idea. My senior choir averages 90% and 95% attendance every season, my young people's choir is doing nearly as well, and my children's choirs do even better."

Mr. Carl F. Mueller, alphabetically the third authority consulted and an organist whose success in elaborate choir groups has already been discussed in these pages, says:

"The only pledge I have ever used with my choirs is a verbal



SWIFT'S NEW CHICAGO AUDITORIUM

where a Kilgen Organ is being installed for recitals by Mr. Arthur Dunham and others, and where the Chicago Symphony will give many concerts directed by Mr. Frederick Stock and Dr. Eric DeLamarter. See page 280.

one and amounts to nothing more or less than a mutual understanding that being admitted to membership obligates an individual to be present at all rehearsals and services, sickness or absence from the city alone being considered 'good' excuses.

"This sounds very simple, I know, but back of it lies the more important matter of being able to make rehearsals so interesting and profitable that no one will want to be absent. When an absence occurs, proper explanation must be made either in person or by phone or mail. This requires continued insistence, but choirmasters should remember that they get no more than they expect. If tardiness and irregularity are tolerated, they soon increase. This presupposes that the choirmaster leads not alone by precept but also by example.

"Diplomacy is to know when to be smilingly insistent and when to come down hard with both feet. Fair-minded? The singers will appreciate it when their organization is conducted on an equality basis, where everybody has equal responsibilities and like prerogatives."

The Future

Much Cause for New Optimism and New Ideas Also

By ROWLAND W. DUNHAM
Church Department Editor



WHENEVER a group of organists start a discussion the conversation inevitably turns to a consideration of the future of church music. The fundamental problem is the prospect of a return of power and financial stability in the church itself.

We all are aware of the amazing decline of the church. If you ask the average man for a reason he will either show absolute unconcern or give one of the several commonly used, including either too much theology or too little Christianity.

It is certain that the churches have already begun to work for some sort of a religious renaissance. This must come to pass if they are to exist in the new social order. The new day has played havoc with even the most prosperous congregations.

Some of my friends and correspondents are pessimistic, others see plenty of hope for the future.

One thing is sure, the revival of church music depends only upon the ability of the church to pull itself out of the mire. I believe there are evidences that this is actually beginning to happen already. If past mistakes can be avoided or at least minimized the road ahead appears to be far more hopeful than many of us expected. If so, the organist has an opportunity to rehabilitate a branch of the art which needs a thorough house-cleaning.

The severity of Dr. Davison's book—which every organist should read—is not only justified but thoroughly deserved by a group of musicians who have been about as ossified as presumably live men can be.

For a number of years this column has persistently and consistently waged a battle for higher standards for church musicians. The improvement since 1918 has been marked. From the days of quartet choirs in thin renditions of the tunes of Buck and Schneckner to the better conditions prevailing today is an evolution worthy of praise. But as Dr. Davison so conclusively points out, the field is barely scratched as yet. Is it true that the field of church music offers no attraction whatever to a really talented musician? I am afraid there is much truth in such a statement. The places where really first-class choral music prevails are tragically few.

As for the quality of the music compositions we use, my readers well know my opinion. The limitations Dr. Davison suggests are of course only an opinion—but the opinion of a cultured musician whose judgment is certainly not far wrong. Mr. Milligan's recent article in regard to the scarcity of worth-while anthems was, of course, along the lines we have preached these many years.

I sincerely urge that you read the new Davison book at once. Careful consideration will convince you that this profession of ours needs all the advice therein contained. If the renaissance of religion is to carry with it a new ideal of church music we must either have a new crop of church musicians or the present one must be regenerated.

—\$1000 PRIZE—

The Paderewski Fund announces another competition for American-born composers for a symphony submitted before Oct. 1. Full data from Mrs. E. C. Allen, 294 Huntington Ave., Boston, Mass.

The Ideal Prelude

A Symposium of Suggestions for Preludes of a Set Style

List No. 4

By Miss Grace Leeds Darnell
St. Mary's, New York

Bossi, Legende

Vierne-xd, Legende

List No. 5

By William H. Jones

Christ Church, Raleigh, N. C.

Blair, Elevation

Bullock-xa, Voluntary in Hyper-

Phrygian Mode (Bk. 2)

Dark-co, A Fantasy (modernistic)

Fletcher-h, Fountain Reverie

Rachmaninoff-h, Melodie E

Rowley-at, Solemn Adagio (from

Contemporary English Organ Album; and also Choveaux, Prelude-Improvisation from the same)

Palmgren-b, The Swan (modernistic)

Saint-Saens-xd, Benediction

Nuptiale

-xd, Rhapsody Breton in E

"And also the slow movements from the symphonies of Tchaikowsky, etc."



—THE CHAMPION—

"Did you know that the Temple Theater organ—

"has 97 sets of pipes,

"has 8051 pipes,

"cost \$147,000.00,

"required one year to build,

"weighs 32 tons,

"took two weeks to haul it,"

"and four months to install?"

Nope, sorry, but all we know is that it has 45 stops, less than 3300 pipes, cost so much less than \$147,000.00 that you can subtract \$100,000.00 from that figure, then subtract the purchase-price, and give us the remainder which will enable us to live in luxury for three glorious years; that it took less than half that time to build, that the actual shipping weight was only 16,000 pounds, that the truckmen delivered the whole thing in two days, and that the installation men finished their job in six weeks, not sixteen. P.S.: Next time you buy an organ, why not tell the truth about it?

—\$7.49—

Any reader wondering how intelligent and honest men could vote a pension bill against a presidential veto in times like these can have his answer if he will omit the two adjectives. Each of them in Washington now gets \$87.49 more each month, as a result of the bill they passed. Has your salary gone up that much yet?

Straight Pedal Organs

With two Miniature Stoplists and a Hearty Plea to Change a Word and Call the Vogue the Diminished Pedal

By WILLIAM KING COVELL

SINCE Senator Richards has shown that straight organs may be straight even unto the Pedal, it is time that we began to consider the possibilities that this discovery, if it may be called such, opens for designers of organs.

Of course we may revert to the straight tracker schemes of forty years ago and earlier. That is what the so-called modernists may accuse us of doing. But merely reactionary changes are of no value. Indiscriminate discarding of all that is new accomplishes nothing and leads nowhere. Fortunately that is not necessary. In so-called straight organs of the recent past—instruments whose manual departments remained straight no matter how crooked their pedals became—there was a marked development in tonal architecture. The ranks chosen were different from those of older organs, their grouping was different, new varieties of tone were introduced and older varieties were much modified. Of course these changes were not all for the good; some were for the better, but others were of doubtful musical value. It is here that an organ designer of the present is called upon to exercise discrimination.

Unfortunately, straight Pedal Organs have been so long in abeyance that it is impossible to trace in them a parallel development. Since tracker days, straight Pedals have slumbered, or expired, while straight manual divisions have gone on developing. It is a bit artificial to try to deduce what straight Pedals might have become, but fortunately it is not impossible to plan straight Pedals which are entirely in keeping in style with manual divisions of avowedly modern straight flavor. Let us see what can be done in that direction.

In such an instrument as Organ No. 1 the Pedal has as complete a chorus as the Great. Any organ on which organ music is to be played demands such a chorus if the music is to be given proper interpretation. Those who have never heard the effect of an independent octave rank (8') in the Pedal should not pass judgment before trying an instrument containing one. In this case there is a chorus through to the 22nd of the 16' series, for the Mixture

would be 5 1/3', 4', 2 2/3', and 2', or 12-15-19-22. On low wind, about 3", with moderate scales, this chorus, if decently placed, should give clarity and independence to the Pedal, and make almost superfluous that much overworked device, the Great-to-Pedal coupler. The Bourdon would be very small in scale—smaller even than the usual manual Bourdon. The 4' Flute would be open wood, small scale, non-harmonic. As a solo stop it should be very useful.

The scales of the chorus might be: 16'-31; 8'-44; 4'-57; 2'-69 (same as 4'); 5 1/3' and 2 2/3'—one pipe smaller than 4'. If unbearded, except

ORGAN No. 1

Pedal	
16	Diapason
	Bourdon
8	Principal
4	Flute
IV	Mixture
	12-15-19-22
Great	
16	Quintaton
8	Diapason
4	Principal
II	Rauschquinte
	12-15
V	Mixture
	15-19-22-26-29
Swell	
8	Diapason
	Rohrfloete
	Viola da Gamba
	Voix Celeste
4	Octave
	Flauto Traverso
VI	Plein-Jeu
	12-15-19-22-26-29
16	Fagotto
8	Trumpet
Choir	
8	Dulciana
	Melodia
4	Flute Couverte

ORGAN No. 2

Pedal	
16	Dulciana
	Echo Bass
8	Spitzfloete
Great	
8	Diapason
	Harmonic Flute
4	Principal
Swell	
8	Flute Triangulaire
	Gemshorn
	Unda Maris 2r
4	Zauberfloete
8	Hautbois

in the 16' octave possibly, and of spotted metal down to GG at least, this chorus should fit together well and provide a clear yet firm 16' ensemble such as few Pedal Organs possess in this country, even in very large instruments. Yet as a bass to the rest of the organ it would not be inadequate, for the resultant tone of the chorus would provide what a single heavy 16' register never can produce successfully—a bass similar in texture to the manual choruses. Hence it is not necessary, and is even undesirable, to exaggerate the scaling of the Pedal ranks. As a chorus they will produce an adequate bass; singly they will be of sufficiently moderate power to act suitably as basses to any manual stops or to any groups of manual stops. It is for that reason that the Bourdon and the 4' Flute are specified to be of small scale and light intonation.

An echo 16' Stopped Flute is very useful, either as a pedal bass or as a manual double. The large-scale Bourdon is useful in neither capacity. It is in reality a 16' Tibia Clausa. Certainly it is out of place in a scheme where a transparent texture is considered important. What power might be produced by a large-scale Bourdon is far better obtained from a moderate 16' metal open, and, lest one think that the open would thereby become too soft to function as the principal Pedal unison, it should be remembered that greater power is to be sought for in the chorus rather than in isolated unison or 16' stops.

Those opposing the straight Pedal claim that it requires money which could better be spent for more manual stops. The claim that the Pedal should be sacrificed to the advantage of the manual divisions is so untenable as not to need consideration. But, in this instance, suppose the Pedal contained the usual two Pedal ranks—open wood and Bourdon, extended to 8' and to 8' and 4' respectively. The saving could not be as much as \$1000., as the Senator has proved. What would be done with the money? Perhaps a Clarinet could be added to the Choir, or the Great Rauschquinte be separated into its constituents—the Twelfth and Fifteenth. Perhaps some would prefer a softer stop than the Gambas in the Swell. In any case would the advantage be enough to warrant the loss which would be suffered in the Pedal? It hardly seems so. Indeed all three alterations and additions suggested, which together would cost far more than \$1000., would seem a very inadequate recompense

for the wholesale loss sustained in the Pedal.

Incidentally, in the Mixtures of the manual divisions specified, the pipework throughout should be spotted metal, and the scales well kept up—unisons not more than two pipes smaller than the 8' rank and quints not more than one pipe smaller than the unisons. Neither stop should break back for two and a half octaves, and from there to the top the breaks should occur on the fifth and seventh notes, as is convenient, with only one rank breaking at a time. Of course the breaks in the Great Mixture should occur on different notes from those of the Swell Mixture.

The same principle can easily be applied to larger organs. What is to be done for smaller instruments? At the outset it seems necessary to admit that for instruments of less than ten sets of pipes some extension in the Pedal will have to be allowed. Yet a respectable scheme with a wholly straight Pedal can be concocted with remarkably limited material. Witness the accompanying specification No. 2 which contains eleven voices (twelve ranks). Here the Pedal still maintains its independence. The Dulciana is actually a small open, and the Spitzfloete would serve well as its octave and also as an octave to the small Bourdon. In addition it can be used as a solo stop. The Great Flute would be small enough to serve as an accompanimental register. The open would be not larger than 45 scale, and of spotted metal. The Unda Maris would contain two sets of Dulciana pipes (not echo strings) with Celeste to 4'-C. The Gemshorn would be of full scale, tapered not more than one-half. The Hautbois would have Oboe tongues and shallots and small-scale Trumpet tubes—8'-CC and 3½".

After all, it is a case of the proof of the pudding being in the eating. Once one has tasted the joys of a straight Pedal he can never again be satisfied with, or tolerate willingly, that inadequate substitute for the real thing—the so-called augmented but more justly termed "diminished" Pedal.



—JUNIOR CHOIRS—

The booklet by Miss Vosseller was announced as out of print a few months ago but since then a few additional copies have been discovered. Copies can be secured at \$1.00 by sending check or money-order direct to Miss Vosseller, Flemington, N. J.

Straight Pedals

What we Need is Minimum Theory and Maximum Musical Results

By WM. H. BARNES, *Mus.Doc.*
Organ Department Editor



OW COMES Mr. Covell, with some more thoughts on straight Pedal Organs for small two- and three-manual instruments. I admit to allowing this article to lie on my desk for some weeks during which time I have given no small amount of thought to the subject. I had rather hoped that the controversy which was waged in these columns between Senator Richards and myself, on this same subject, in which the Senator had the final say, would end this discussion for a while.

The new features which Mr. Covell brings into the picture are the adopting of a straight Pedal Organ in even small organs. The Senator's and my arguments were, after all, concerning its advisability in large organs. I finally conceded that it might be desirable there, though by no means granting the Senator's contentions of its relatively small additional cost to that of the extended Pedal.

Mr. Covell, it seems to me, is even more daring than the Senator, when he advocates something, which is after all, so academically, pedagogically, and theoretically useful as several independent octave or mutation Pedal stops on small three-manual instruments.

Both of the manual departments which Mr. Covell suggests are obviously incomplete and show unmistakable signs of having been robbed, and shorn of unquestionably useful stops to satisfy some theory resting in the minds of the so-called purists in organ design, the theory being that a Pedal Organ must preserve its sacred entity as something wholly distinct and apart from the rest of the organ, and which cannot be re-enforced, clarified, or otherwise augmented by couplers and extension. I just cannot subscribe to this at all. It seems as though these enthusiasts have got hold of a fetish of which they cannot let go. Wasn't it the late Seibert Losh who used to talk about "preconditioned reflexes," and how the released old prisoner mourns his "chains and fetters"?

As Mr. Covell points out in his article, the mechanical limitations of old organs made an independent Pedal inevitable and today we should do the same thing because, he says,

the old organs were musically more sound than modern organs. I don't believe this for one moment, and I have no small experience in hearing and playing old organs in many of the countries of Europe as well as in America.

It seems very curious to me that even the purist school of thought has not yet reached the point where a unison coupler between the Swell and Great Organs is tabu, while couplers from the manuals to the pedal appear to them to be so unnecessary and fatal.

Let us assume a Great Organ, designed in the classic manner, with a good Diapason chorus, and no chorus reeds—a design which is finding favor with the Senator and his satellities. I personally have no quarrel with this design either, for that matter. Then aren't we dependent on coupling the Swell chorus reeds to the Great in order to get a complete full-organ ensemble, of both Diapason and reed choruses? Of course we are. However, the moment it is suggested that any amount of variety in 8' and higher-pitched voices be obtained on the Pedal Organ by means of the various manual-to-pedal couplers, a great howl goes up that you are tying up the manual departments to get an effect in the pedal department. Certainly we are, but no more so than we are tying up full Great and full Swell when we are playing them together to get a full-organ ensemble.

Supposing we have a four-manual organ, which was what the Senator and I were discussing, and we want to bring out an independent Pedal passage, with clarity, subtlety and expression, and want an 8', 4', and Mixture of just the right grade of tone on the Pedal. The Swell-to-Pedal coupler instantly makes available any 8' or 4' stop on the Swell that is suitable or desirable as well as the Swell Mixture. If more brilliance is wanted the Swell to Pedal 4' is available, and we still have three other manuals absolutely free and available for any desired accompanimental pattern no matter how elaborate. If an organist cannot get the effect he wants with all these means at his disposal, he is simply incompetent. The organ is adequate.

No, if we are going to design organs to be entirely adequate in the Pedal department without couplers, we can do no less for the manuals, and each manual will have to be capable of a full-organ ensemble by itself. This is manifestly absurd. But no more absurd than thinking



WHERE BACH WILL REIGN SUPREME

The South Campus of Baldwin-Wallace Conservatory, Berea, Ohio, where a Bach Festival is being held early in June, as told elsewhere in these pages.

that a Pedal Organ should be entirely adequate without couplers. I just cannot agree to some of these theories.

Getting down to Mr. Covell's schemes, I do not want to comment on them specifically more than to say the following. In spite of the Senator's oratory, sophistry and cleverness at out-talking and out-debating me, which he must have done to the satisfaction of Mr. Covell or Mr. Covell would not say "since the Senator has shown that straight organs may be straight, even unto the Pedal," I wish that any reader who is really sufficiently interested to prove the Senator's and my statements would do the following: Submit the stoplists which Mr. Covell suggests for his small two- and three-manual organs to all the builders whose names and addresses will be found in T.A.O. and ask them to quote a price for building the organs exactly as submitted. At the same time ask them to please state how many additional stops on the manuals could be obtained for this same amount of money if the Pedal were the conventional augmented variety, say two independent 16's extended to two 8's and one 4' in the case of the three-manual. Then let the reader judge for himself as to whether the additional manual material he is sacrificing—to satisfy a theoretical idea, a "pre-conditioned reflex" in the purist organ-designer's mind—for some independent octave and higher pedal material, is worth it. If he thinks it is, heaven bless him, and let him

have his next organ built that way.

As for myself, I shall continue to design small organs as I have in the past, to get the maximum amount of musical effects out of them for a given expenditure. And by musical effects I mean effects that will prove themselves practically useful in routine service playing, Sunday after Sunday. For this purpose, an additional Celeste or other soft stop would outweigh in usefulness the times an independent octave or higher-pitched Pedal stop in a small organ. I have not played twenty-five years in church without knowing the practical requirements, as distinguished from theoretical requirements—which look well on paper. Let the theorists have their way with the design of large organs. With small organs, each stop is so important that there is no opportunity afforded for theories, it seems to me. This is my swan-song* on the subject of independent Pedal, for which all our readers should be duly thankful.

—NOTE—

*Let me intrude sufficiently to say we hope not. All the many-sided truths on any one subject cannot be expounded in but a few short debates, and since these pages are published not for readers whose interest is superficial but for those who never tire in their search for possible new truths, we hope Dr. Barnes will continue the discussion whenever he feels that any factors not already discussed are being overlooked on either side.—T.S.B.

EDMUNDSON REVIEW

By JULIAN R. WILLIAMS

The March reviews of the Adams and Edmundson pieces were both fine and splendidly complete. Both pieces have been heard in this district; Mr. Dupre played the Adams and I have played the Edmundson.

The note on the Toccata Gargoyles intrigues me. In the first place I do not agree that the movement will be ruined by too much speed. In fact, it is quite the contrary. You will note the metronomic tempo, as indicated by the composer. That is exactly what he wants. If the player can not play it clearly at this tempo he has no business to fool with it at all. Mr. Edmundson and I worked over this matter of tempo for months, trying all ways, and we came finally to what was Mr. Edmundson's original conception of the true tempo—one of the utmost speed. The essence of the movement is fire, drive, and rhythmic vitality, rather than clarity and spicy registration. Then in the second place, there is the matter of the exact kind of staccato needed to do this piece. This is the essential point, and not at all easy. No organist who has not a real brilliant piano technic will make this go at all. Combine the two ideas—high speed and this staccato—and you have the solution. At Youngstown I gambled on playing this Toccata even faster than marked and Edmundson said that that was the idea.

Notes &



Reviews

Editorial Reflections

On the Way

USUALLY when two forces meet in conflict, the force that plays out first loses. The man who can see it through, wins. We in the organ world have been tramped on through all the ages. Only now is there a glimmer of sunshine to break through and give us hope that some day things will be different.

Many brilliant recitalists crop up each decade, but few of them last. They can't stand the grind of persistent effort. As soon as success seems to be on the way, efforts are lessened and one more career heads for the discard.

As a profession, our worst enemy in the church-organ realm has been our devotion to organ playing at the expense of choir work. Things are beginning to change now. A few choirs are leading in the right direction. Innumerable choirs are at least trying; perhaps we should say at last trying, trying intelligently. The success of the few has been sufficient to inspire the many; today we all have a general realization of the greater importance of choir efficiency as compared to the lesser value of organ playing in a church service.

There remains but slight danger that the fad of unaccompanied singing will go too far. Unaccompanied singing compares to chorus-and-organ work somewhat as string quartets compare to orchestras, with but the exception that the chorus-and-organ advocate is not compelled to use the accompaniment in every measure but can invade the unaccompanied field and do it even more effectively than the unaccompanied advocate can, for with the former it comes as relief, whereas with the latter it borders on monotony.

During past weeks I heard two concerts by that remarkable unaccompanied choir directed by Mr. Carl F. Mueller, an afternoon musicale by the chorus-and-organ ensemble directed by Dr. Clarence Dickinson in the Brick Presbyterian Church, and the chorus-organ-orchestra performance of Mr. Pietro Yon's new oratorio in Carnegie Hall. Here we heard three masters in their own realms, and what a chance for comparisons. It is inconceivable to think of an unaccompanied oratorio, an unaccompanied opera. Choral music in its grandest forms must have accompaniments. Yet an enthusiast like Mr. Mueller knows a great deal all of us should be compelled to learn as part of our fundamental education; he is able to do tricks with amateur voices that are bringing us into a new era of church music. If the church survives the present era, and it will, church music will be better than it ever was before, and the church cantatas of Bach will again be perfectly possible for regular Sunday programs.

But we in the organ world are still being tramped on, whether we are players, publishers, or builders. We are tramping on each other all too often. Cooperation pays dividends which we know nothing about because we are too engrossed with our individual selves to care a rap about the other fellow. The chief difference in the tramping process today is that economic conditions are tramping on us harder now than we ever were tramped on before. What to do about it? Nobody knows. But any child past ten years of age can tell us promptly that the one thing not to do is to be indifferent to it.

A parent bringing up a child grows weary of the necessity for constant supervision, especially when it implies correction; but it must go on or the child's life will be ruined.

Every teacher wearies of the persistent need for finding fault; but it must go on. Columbus grew weary of pointing his ship eternally westward but we are all glad he kept it so.

We have not exactly grown weary of the campaign in behalf of proper recognition of the possibilities of developing a school of American composers, even in spite of the frequent misinterpreted viewpoint that we were preaching nationalism instead of musical worth; but it is a pleasure to have completed the first stages of the operation and be ready, in our July issue, to enter the second and easier phase. The recitalist who in 1934 persistently refuses to program works by American composers is just an ignorant mimic of the man who must keep up with the Joneses because he has no idea or ideals of his own to look up to, and he can't assert sufficient judgment of his own to discover, for example, the relative merits of Widor and Sowerby. No, he must accept Widor because the Joneses for all time (so far as he sees, and his vision is just that short) have played Widor instead of Sowerby, so therefore Widor is the thing to do and Sowerby—well, it's too much mental effort to apply original investigation.

We're not tired of harping on that. Personally I rather like it.

Yet I am heartily sick of the one most grievous wrong that is being perpetrated against every one of us in the organ world today. Has your income gone up? Ridiculous question. But in June 1934 you will be paying more for every single thing you buy of necessity by which to live. Prices were raised against you and against me by command of the government—and greedy commercialism was only too ready to obey.

Do you want a teacher hanging over your shoulder every time you play your Sunday morning prelude, to tell you what to do and what not to do? That is precisely what the government through the insidious



BALDWIN-WALLACE CONSERVATORY

The South Campus and Administration Building. Mr. Albert Riemenschneider and associates here amid ideal surroundings present the second Bach Festival on June 8th and 9th.

N.R.A. experiment is doing to every business in the country, and the court test cases are never aimed at big business but only at the little business man who can't possibly spend money enough to defend himself.

We pay exorbitant taxes, higher than ever before in our lives, and our fellow-citizens who are millionaires are paying grandly—yet there is not a man, woman, or child in any millionaire home in America who is safe from kidnapers unless they employ private police protection at their own expense. Government was originally set up to protect personal and property rights; it has no other right to exist. Yet instead of protecting our persons from kidnapers and our property from thieves, it pays scant attention to these fundamental duties, and goes off on an insane orgy of tyranny that makes the 1770 British tyranny look like thirty cents in comparison.

In Tennessee the legislature put an editor in jail because he kept his word to a contributor and refused to tell the legislators who wrote the article.

Out west a judge hailed five jurors before him for contempt of court because, in compliance with his instructions to study the Dillinger escape and say who was to blame, they said he was.

In New York they fine a man for pressing a suit for five cents less than the Washington dictators told him to charge.

On May 7th, 1934, the Washing-

ton squanderers had piled up a deficit of \$3,410,509,129.00 for you and me to wipe out ultimately if we live long enough, and if we die too soon our children and grandchildren will be compelled to pay it—or lose their honor like many a European nation is doing today.

Already Johnson has taken tremendous strides to compel every American workman to pay tribute not only in taxes to support the government but to become a member of the American Federation of Labor and pay taxes to that organization all the rest of his working days—which is just as idiotic a system as the idea that all organists be compelled to join the American Guild of Organists, pay the salaries of its officers, and abide by their rulings on everything.

It is high time to forcibly shove the government back to its primary function of protecting personal and property rights, demand that it live within its income instead of continuing its orgy of squandering, and keep its tainted hands off business. Heaven knows business has enough taint of its own, but before telling all industry how to run itself, the government might well be asked to give an accounting of its handling of Muscle Shoals, and perhaps explain why its postoffice management is so utterly inefficient that in spite of increased business year by year it has had to charge fifty percentum more for the simple job of carrying a letter weighing less than half an ounce.

"My conclusion is that . . . there

will be increasing economic troubles and we will cast the whole new deal out," said Dr. Louis H. Haney of New York University.

"An official of the Department of Labor threatened to prosecute the Editor of the Tallahassee Alabama Tribune if he should continue to publish editorials critical to the N.R.A. law," said Col. R. R. McCormick of the Chicago Tribune in reporting to the American Newspaper Publishers Association.

Col. McCormick also reported at the same time that Johnson had withdrawn the press privileges of a Washington correspondent whose paper was publishing things that were "objectionable to Gen. Johnson."

"Great Britain is now in better economic position than any of the countries in which the governments have attempted to tell the people how to regulate their economic activities," said a member of the international-relations committee of the National Industrial Conference Board.

"It means the end of individual thought and expression. It means that instead of our supporting sound self-government, we should be asking government to support us—to think for us—to speak for us—and to make us all regimented cogs in a bureaucratic machine," said Mr. James P. Warburg, at the Wharton School, University of Pennsylvania.

And at the annual convention of the United States Chamber of Commerce held in Washington during

May these charges were publicly made:

"The tax burden is becoming unbearable, if not confiscatory."

"Increased expenditures and reduced receipts will raise the national public debt from \$16,000,000,000. in 1930 to \$32,000,000,000. in 1935."

"Arbitrary regulations of the P.W.A. are preventing any revival of the construction industry."

"The Securities Act and the proposed Stock Exchange Control Bill have caused almost complete cessation of private investment."

"Hasty, dogmatic, ill-advised, and dictatorial," said Dr. Neil Carothers, dean of the College of Business Administration, Lehigh University, continuing: "As a cure for the depression, the recovery program is not a success. To the extent it raised labor costs it has been a retarding force . . . I urge discontinuance of further efforts to restrict business and repudiation of further tinkering with currency."

If we are reading a book and the house catches fire, will we continue reading and let the fire alone for the fire department to take care of, or will we throw the book aside and run for a bucket of water?

It is high time for every educated citizen to lay aside his normal occupations and give his undivided attention to hurling buckets of water on the fires of governmental stupidity on the one hand and untried college-professor theorizings on the other. In all former periods when American business got itself into the dumps it got itself out again in no time, but the government then had intelligence enough to keep hands off. This time the administration tried to be wiser than all creation—and we have been in the dumps already eighteen months longer than we would have been if intelligence instead of theory ruled in Washington.

If we are satisfied with reduced salaries and increased prices of everything we are compelled to buy, we will of course say nothing about this to anyone. Which is the last this column shall ever have to say on the subject.

—N.R.A.—

Beginning with our last issue we discontinue showing the N.R.A. emblem on T.A.O. Joining with all men in recognizing such benefits as certainly have come through the codes, along with grievous ills that have been forced in too by Johnson on the one hand and by unprincipled business executives on the

other, we none the less heartily agree with Prof. Wm. Starr Myers of Princeton University who says as quoted by the New York Times:

"The nation would now be 'well out of the depression' if Pres. Roosevelt had not 'attempted to interfere with natural forces. Hoover was a great man who was a martyr because of conditions no one could control. The Democratic party has insisted on crucifying him, but the public will yet awaken to the fact that Hoover, rather than his successor, had the real interest of the country at heart.'"

As already stated, this magazine was living up to better than code ideals long before the code ever framed them. We shall so continue.

Summer Courses

....CARL WEINRICH....

In addition to the facts on April page 184 and May 233, the present issue gives (Advance-Programs column) the complete recitals Mr. Wenrich will play and discuss as part of his course. Part of the course will consist of twelve two-hour sessions in a survey of organ literature, and the rest will be devoted to performances by members of the class. See March page 182 for particulars.

....N. U. COURSE....

The five-day intensive Institute of Church Music, offered July 16-20 by Northwestern University, Evanston, Ill., coincides with the views of T.A.O. in concentrating on choral training. A similar course last summer drew as many organists as choral directors—about 100 each, from 26 states.

Horace M. Hollister, M.S.M., will be guest instructor in the practical problems of the junior choir. Organization, voice-testing and training, choice of materials, and use in services will be demonstrated with the assistance of

Evanston school children. Choral technic, by LeRoy Wetzel; class voice training, D. A. Clippinger; worship and service building, R. G. McCutchan; service playing, Horace Whitehouse, comprise other high-lights of the daily schedule.

Music at the Fair is a substantial attraction this summer, since the Chicago Symphony and the Detroit Symphony will appear in daily free concerts, and organ concerts and a host of other entertainments will be given to the public by discriminating exhibitors.—D.S.W.

....BERLIN COURSE....

Prof. Gunther Ramin is the main attraction for American organ students at the course to be held July 1 to 29 in St. Thomas' Church, Leipzig, under Prof. Ramin's direction; the Leipzig course is but a part of the courses offered. Prof. Ramin will give six 30-minute lessons in St. Thomas' Church and the students will hear four Bach cantatas and motets sung there by the St. Thomas choir; part of Prof. Ramin's course will be conducted at a Silbermann Organ dating from Bach's time. A course of instruction in cembalo will be available.

At the State Academy in Berlin the students will inspect the collection of ancient instruments, including a 2m cembalo owned by Bach.

The course includes all music subjects. Full data from Deutsches Musikinstitut für Ausländer E.V., Fasanenstrasse 1, Berlin.

—WILL A. WATKIN—

founder and for over 50 years the president of the most enterprising music business in Texas died recently at his home, in his 77th year. The business continues to be headed by his son Robert N. Watkin.

WHAT WOULD YOU DO ABOUT IT?

An organist gives us the long story of his present difficulties. The church employs him to play the organ and employs an ordained minister as ministerial assistant and to act as song-leader and choir-director. The result is just about what would be expected: an epidemic of Gospel-hymn music, a choir organization based on numbers instead of workmanship, and a church filled with music that is everything church music should not be.

Now how can this organist, a professional musician of genuine ability, go about the task of helping his church out of its ignorant bliss, a bliss that has at last begun to sour the hearts of some of the officers and members who are seeking a means of correcting the bad situation without bringing on an era of majority dissatisfaction?

These columns are open to the publication of any reasonable solutions or suggestions any of our readers are willing to offer for the help of this organist and others in like situation.



A.G.O. CONVENTION

THIRTEENTH ANNUAL CONVENTION
ROCHESTER, NEW YORK

Last-minute changes are likely to occur in even the best-laid plans. The program is herewith given as accurately as possible. We believe a registration fee of a dollar or two will be charged members and non-members alike, the latter paying but a very little more, for the privilege of attending all sessions.

June 25

2:30, Sagamore Hotel, registration.
7:00, Kilbourn Hall, dinner.
9:00, Robert Hufstader recital.

June 26

9:30 a.m., Eastman School, further registration and business meeting.

10:00, Miss Barbara Duncan, "Rare Books and Manuscripts."

11:00, Tour of the School.

11:45, Arthur S. Thompson, "Modern Acoustical Problems."

1:00, Luncheon.

2:30, Benjamin Miessner's demonstration of Electronic Piano.

4:00, Eastman Theater, Leon Verrees recital.

8:30, Kilbourn Hall, concert of works for organ and orchestra.

June 27

9:30 a.m., Kilbourn Hall, business meeting.

10:00, Father Finn, "Art of Choral Conducting."

1:00, University Club, luncheon.

2:30, St. Paul's Episcopal, Miss Grace Leeds Darnell recital.

3:30, Photograph.

4:00, Edwin Stanley Seder recital.

5:00, Genesee Valley Club, tea and swimming.

8:30, Kilbourn Hall, Francis W. Snow recital.

June 28

9:30 a.m., Masonic Temple, Uselma Clarke Smith, "Guild Opportunities."

11:00, Cathedral Hall, Mrs. J. W. Akin recital.

12:00, Masonic Auditorium, Melville Smith recital.

1:00, Luncheon.

1:45, Trip to Kodak Park and Lake Ontario.

8:30, St. Paul's Episcopal service.

June 29

9:30 a.m., Eastman School, business meeting.

10:00, Kilbourn Hall, Walter Henry Hall, "Choral Music and Hymntunes."

11:45, Miss Margaret Whitney Dow recital.

1:00, Luncheon.

2:30, Miss Catharine Morgan recital.

4:00, Eastman House, program of organ recordings.

4:30, Dr. Rollo F. Maitland's lecture and improvisation.

7:00, Sagamore Hotel, banquet.

Changes

The following changes came too late to make correction and are noted herewith:

June 25: 2:30 at Eastman School; 7:00 at Sagamore Hotel.

June 26: 1:00 at University Club; 2:30 Mr. Verrees recital; 4:00 the Miessner piano.

June 27: 2:00, Miss Darnell; 3:00, photograph; 3:30, Mr. Seder; 4:30, swimming.

June 28: 10:00, Masonic Temple; 12:45, luncheon; 1:30, trip.

Programs

According to present plans the following programs will be played in the order given. Several programs are missing because the recitalists had not yet made up their minds when this report was being prepared.

Mr. Hufstader

Buxtehude, Prelude-Fugue-Chac.

Bach's Sonata 6

o-p. Dupre, Ballade

Jepson, Pantomime

Simonds, As now the sun's

Karg-Elert, Prelude-Fugue-Kanzona

Turn Thou to us

Mr. Verrees

Bach, Waters of Babylon

Son. 4: Andante

Prelude and Fugue G

Barnes, 2: Rhapsodie

Verrees, Beatitudo Prelude

Franck, Chorale E

Vierne, 4: Prelude; Menuet; Finale.

Organ-Orchestra

S. A. Baldwin, Symphonic Rhapsody

Baumgartner, Psalm Improvisation

Dickinson, Storm King Intermezzo

Sowerby, Medieval Poem

DeLamar, Weaver of Tales

Bach, Concerto Dm

H. Gleason, Gregorian Prelude

Miss Darnell

Mulet, Processional

Krebs, Fugue G

Bossi, Legende

Bingham, Rhythm of Easter

Simonds, Dies Irae

Landis, Romance

Fleuret, Toccata

Mr. Snow

Dallier, Electa ut Sol

Stella Matutina

Bach, March du Veilleur

Toccata Dm

Edmundson-j, Impressions

Gothiques

Karg-Elert, Rondo alla Campanella

Legend

Toccata and Chorale

Widor, 4: Scherzo

Vierne, Westminster Carillon

Mrs. Akin

Bach, Fugue Gm

Herzlich thut mich

Franck, Piece Heroique

Wiesemann, Menuetto Antico

Noble, St. Kilda Prelude

Widor, 4: Scherzo; Finale.

Mr. Smith

R. R. Bennett, Sonata G

Q. Porter, Toccata-Andante-Finale

Copland, Passacaglia

Miss Dow

Bach, Toccata-Adagio-Fugue

O man bemoan

Liszt, Prelude and Fugue on Bach

Sowerby, Carillon

Dupre, Suite Bretonne

Franck, Finale Bf

Miss Morgan

Bach, Prelude and Fugue Bm

Schumann, Fugue on Bach

Franck, Grand Piece

Karg-Elert, Macht hoch die tur

Lobe den Herren

Herzlich thut mich

Lauda Sion

Dupre, Two Versets

Morgan, Shadow Fantasy

Cromatica

Bourdon, Carillons

Mulet, Carillon-Sortie

The chairman of the convention committee is Robert Berentsen. Rochesterville was settled in 1812, grew nicely, and in 1834 the city of Rochester formally came into being; this year Rochester is celebrating its first hundred years. It is 7 miles from Lake Ontario and about 70 miles from Niagara Falls.

American Composers

In view of the more intelligent co-operation given American composers by American players during recent years it is interesting to again note percentages. We use the same basis as last year, dividing composers into three groups: 1. the immortals, Bach, Franck; 2. composers born in America; 3. all others. As formerly we eliminate compositions written by the recitalist playing them, for obvious reasons. This then gives us, Mr. Verrees 1 to 3, meaning that Mr. Verrees used one movement by American-born composer and three

by others (of course excepting Bach and Franck).

Mr. Verrees, 1 to 3
Miss Darnell, 3 to 4
Mr. Snow, 3 to 7
Mr. Smith, 5 to 10
Miss Dow, 1 to 4
Miss Morgan, 0 to 9
Mrs. Akin, 2 to 2
Mr. Hufstader, 2 to 4

We are accepting all Mr. Smith's composers as Americans on the strength of Mr. Quimby's article in September 1933 T.A.O. Last year the Guild players had 22% of the numbers by Americans, while this year the figure is 26%. Last year five of the Guild players entirely ignored the American composer, two of them with sufficient reason, and six players recognized him; this year only one player ignores and five recognize the American composer. By American we mean works already recognized on rather a broad scale, not manuscript pieces dedicated by unknown composers to recitalists and played for that reason.



—BACH FESTIVAL—

Baldwin-Wallace Conservatory
Berea, Ohio

June 8, 3:30, chamber music: Concerto Dm for piano and double-quartet of strings and bass; contralto solo cantata No. 53, "Strike thou hour," Marie Simmelink Kraft, double quartet, cembalo, organ, and bells; Trio from the Musical Offering, violin, cello, flute, piano; Air from cantata No. 11, "Ah tarry yet," Mrs. Kraft, cembalo, and violin obbligato; Brandenburg Concerto No. 3, 3 violins, 3 violas, 3 cellos.

June 8, 8:00, chorus and orchestra: "Gloria" from B-minor "Mass"; tenor solo cantata No. 55, "Ich Armer Mensch," with double string quartet, oboe, and flute; three numbers from B-minor "Mass"; Brandenburg Concerto No. 5, string ensemble, violin, flute, piano; cantata No. 140, "Sleepers Wake."

June 9, 1:30, solo and motet program: 3 organ solos; Sonata No. 3 for violin and piano; 3 tenor solos; second English Suite Am, for piano; motet, "Jesu Priceless Treasure," chorus and organ.

June 9, 4:00, chorus and orchestra program cantata No. 137, "Praise Him the Lord the Almighty"; third Suite in D, orchestra; "Magnificat" in D.

Albert Riemenschneider will conduct the choral works, a brass choir conducted by Richard Stocker will play a 30-minute program

from the tower of the Administration Building before each program, using Bach chorales exclusively.

The first Bach festival was held at Baldwin-Wallace last year and its success was responsible for the present unusual programs. Says the Conservatory management.

"In order to appreciate Bach at his best it is necessary to know him in all his various phases. For this reason this festival was planned to present as varied an aspect of his works as the limited number of events would allow, keeping in mind that the basis and culmination of his activities rest in his works for chorus or orchestra.

"The peculiar intimacy of Bach's chamber music makes an acquaintance with this particular type of composition one of the basic necessities for a better understanding of the nature of Bach's music in general. One of the events is therefore devoted to his chamber music.

"The Bach festivals at Baldwin-Wallace are devoted whole-heartedly to a search into and exposition of spiritual values in music as contained in the works of the mighty Cantor of Leipzig."



THE TOWER

of the Administration Building of Baldwin-Wallace Conservatory, from which a brass choir will play four 30-minute programs of Bach chorales prelude the Bach festival programs on June 8 and 9.

A small admission charge is made at all concerts. The Conservatory orchestra will be augmented by Cleveland musicians; the chorus numbers about 70 voices; "our chamber-music groups are the pick of the Conservatory players,"

says Mr. Riemenschneider, "and our soloists are most excellent without trying to feature star performers. Star performers are out of place in a Bach festival."



Service Selections

...Miss Jessie Craig ADAM
...Ascension, New York
...April Services
*Widor, Allegro Cantabile
Benedictus Es, Gaul
Jubilate Deo Bf, Stanford
With a voice of singing, Shaw
Widor, Toccata
**Russolo, Chimes of St. Mark
Nunc Dimittis E, Parker
Joseph's lovely garden, Spanish
Hallelujah Chorus, Beethoven
Candlyn, Neander Toccata
*Rowley, Benedictus
Te Deum in C, James
Jubilate Deo Ef, Warren
O hearken Thou, Sullivan
Pilgrim's Song, Tchaikowsky
**Bairstow, Evensong
Nunc Dimittis F, Stanford
All in an April evening, Robertson
Faulkes, Grand Choeur G
*Barnes, Solemn Prelude
Benedictus Es in Ef, Barnes
Jubilate Deo A, Naylor
Ho everyone, Martin
Guilmant, Marche Religieuse
**Massenet, Angelus
Deus Misereatur Ef, Garrett
As torrents in summer, Elgar
Radiant morn, Woodward
Brewer, Reverie
*Matthews, Christe Redemptor
Benedictus Es in Gm, Noble
Jubilate Deo Em, Franck
God is our Refuge, Foote
Bach, Prelude Bm
**Dubois, Cantilene Religieuse
O Harken, Noble
Creation's Hymn, Beethoven
Widor, 4: Finale
...Dr. Clarence DICKINSON
...*Brick Presb., New York
...April Services
*West, Easter Hymn Meditation
King all glorious, Barnby
Tree of the Cross, L. M. Rile
Ravanello-j, Christus Resurrexit
**Ducas, Rejoice Beloved
Christians rejoice, Eccard
Lord have mercy, Evans
t. My hope is in, Stainer
Three men trudging, ar. Gaul
Bach, Air D
*Haydn, Allegro Maestoso
Heavens are telling, Haydn

Bless the Lord, Ivanov
 Lucas, Dithyramb
 **Sibelius, Spring
 Blessed are the men, Mendelssohn
 Let your light, Hadley
 The Master's Touch, Waters
 Day by day, Somervelle
 Dickinson, Canzonetta
 *Sibelius, Springtime
 Come labor on, Devereaux
 O Lord Thou art God, Dickinson
 Sinding, Alla Marcia
 **Brahms, Intermezzo
 Lord have mercy, Davis
 Teach me Thy way, Spohr
 Lord in this hour, David
 Lead me Lord, Wesley
 Brahms, Cradle Song
 *Franck, Cantabile
 Hallelujah, Franck
 Turn back O man, Holst
 Widor, 4: Allegro
 **Haydn's "Creation"
 ...Edwin Arthur KRAFT
 ...Lake Erie College
 **Guilmant, Son. 5: Adagio
 Is it nothing to you, Foster
 Ave maris stella, Grieg
 Now the day is over, Barnby
 ...*Complete Vesper Service*
 James, Meditation St. Clotilde
 Processional, invocation, call to worship, hymn.
 O lovely peace, Handel
 Responsive reading, Gloria.
 a. Eye hath not seen, Gaul
 Scripture.
 Hymn to Virgin, ar. Taylor
 Hymn, sermon, hymn, prayer, benediction, five-fold amen, recessional.
 Hagg, March Triumphale
 ...Dr. Carl McKINLEY
 ...Old South, Boston
 *Liszt, Dante Prelude
 King's Welcome, Whitehead
 Here yet awhile, Bach
 Malling, March to Golgotha
 **Karg-Elert, With Jesus let us go
 Tenebrae factae sunt, Palestrina
 Bach's "God's Time is Best"
 Karg-Elert, Deck thyself my soul
 ...Harold Vincent MILLIGAN
 ...Riverside Church, New York
 ...*April Services*
 *Floyd, Penitence
 Mackinlay, Italian Hymn
 Noble, Salsal Prelude
 O God Who set, Baumgartner
 Omnipotence, Schubert
 **Mendelssohn's "St. Paul"
 *DeErauquin, Spanish Fugato
 DeErauquin, Prayer
 Beobide, Fantasia
 Praise the Lord, Mozart
 There is mercy, Gounod
 **Mendelssohn's "St. Paul"
 *Vierne, Choral; No. 2: Allegro;
 Legende.
 See what love, Mendelssohn
 Greater love hath, Ireland

**Gounod's "Vision of St. John"
 ...Raymond NOLD, Dir.
 ...Geo. W. Westerfield, Org.
 ...St. Mary the Virgin, New York
 *Schmidt, Andante Religioso
 Missa brevis B. V. M., Meurer-jf
 Hallelujah, Handel-hn
 Davies, Solemn Melody
 **Widor, Romane: Cantilene
 Magnificat (faux-bourd.), Tallys-hn
 Nunc Dimittis (f-b.), Giles-hn
 Adams, Andante
 *v-Nardini, Allegro Moderato
 Weber-hn, Mass in E-flat
 Mass Ef, Weber-hn
 O sacrum convivium, Bernardi-ja
 Rheinberger, Con Moto, Op. 149
 **Jongen, Cantabile
 Mag.-Nunc Dim. (f-b.), Holmes-hn
 Karg-Elert, Schmucke dich
 *v. Goldmark, Air, Op. 28
 Mass in C, Schubert-hn
 Exultate Deo, Palestrina-hn
 v. Vivaldi, Allegro Am
 **Widor, 6: Adagio
 Mag.-Nunc Dim. (f-b.), Tallys-hn
 Franck, Andante
 ...Dr. David McK. WILLIAMS
 ...St. Bartholomew's, New York
 ...*April Services*
 *Te Deum, Williams
 Voice of Mankind, Clokey
 **Cantate Domino, Steggall
 I was glad, Knox
 Christ is risen, Mozart
 *Te Deum, Holst
 All people that on earth, Bach
 Lord is my Shepherd, Parker
 Lo I unfold, Brahms
 Bach, Toccata and Fugue Dm
 *Benedictus es Domine Bf, Sowerby
 Jubilate Bf, Sowerby
 My sheep wandered, Jennings
 **Magnificat D. Sowerby
 Cantic of the Sun, Beach
 Vierne, 5: Finale
 *Benedictus es, Noble
 Jubilate Deo, Strickland
 O God of God, Timmings
 **Magnificat Af, Harwood
 Alleluia, Mozart
 Thanks be to Thee, Handel
 Liszt, Les Preludes

—BRICK CHURCH—

Dr. Clarence Dickinson's last afternoon service for the season at the Brick Presbyterian, New York, April 29, gave a 90-minute excerpt from Haydn's "Creation," with chorus of slightly more than 30 professional singers. An invocation, offering, very short sermon, and one hymn, which the congregation sang heartily, completed the service; there was no postlude, the service closing with a Haydn choral amen after the benediction. Two rehearsals are held each week during the music season.



Musicales

...Seth BINGHAM
 ...Madison Ave. Presb., New York
 ...*Four-Choirs Festival*
 Bach, Prelude and Fugue Bm
 How lovely is Thy dwelling, Brahms
 Cherubim Song, Gretchaninoff
 Ballad of Trees, James
 Alleluia, Kopolyoff
 Crucifixus, Lotti
 Waters of Babylon, Margetson
 Shepherd on the Hills, Nevin
 Praise ye the Name, Nikolsky
 Tenebrae factae sunt, Palestrina
 Easter Carol, Korsakov
 Benedictus es Domine, Sowerby
 Vierne, Westminster Carillon
 Mr. Bingham's choir was joined by Rutgers Presbyterian (C. H. Doersam), Church of Savior, Brooklyn (M. W. Watkins), and the Schubert Musical Society (Edward Margetson), making a choir of 135.
 ...Ralph W. DOWNES
 ...Princeton University
 Handel's Water Music: 3 mvts.
 Friedell, Capriccio (ms.)
 Tristis est anima, Nascus
 Good Friday Reproaches, Palestrina
 O vos omnes, Victoria
 Maleingreau's Passion Symphonie
 Ave Verum, Byrd
 We have no other Guide, Schedov
 Jesu joy of man's, Bach
 ...James Christian PFOHL
 ...Moravian Church, Winston-Salem
 Bach, Toccata C
 Adagio Am
 Fugue Ef
 In dir ist freude
 Ich fur' zu dir
 O sacred Head, Bach
 God so loved the world, Woodman
 Sheep and Lambs, Mackinnon
 There is a green hill, Gounod
 He was despised, Hosmer
 These are they, Stair
 Souls of righteous, Noble
 World farewell, Bach
 Given to mark the "great Sabbath lovefeast" of the Moravian Church. After the program, chorales were played on the tower carillon.
 ...Herbert Stavelly SAMMOND
 ...Academy of Music, Brooklyn
 Dawn's awakening, Grieg
 Stars, Ware
 Passage Birds Farewell, Hildach
 Legend of Israel, Bornschein
 Sanctuary, Lester
 The Fay, Lester
 Night: A Choral Fantasy, Clokey
 How do I love Thee, Goldsworthy

May in Japan, Tyson
 Night is Like a Gipsy, Sammond
 The Morning Chorale is an organization of 72 women's voices, which Mr. Sammond has made famous; he is also conductor of the Flushing Oratorio Society, which he directed April 21 in a performance of Elgar's "King Olaf."

...D. M. SWARTHOUT

...University of Kansas
 All breathing life, Bach
 Crucifixus, Lotti
 Go not far from me, Zingarelli
 Bless the Lord, Ivanov
 Lord's Prayer, Gretchaninoff
 God hear my prayer, Gretchaninoff
 Glory, Honor, Laud, Wood
 Beautiful Savior, Christiansen
 Shepherd's Story, Dickinson
 Bye and Bye, ar. Cain
 O Holy Lord, Dett

...Morris W. WATKINS

...Church of Savior, Brooklyn
 April is in—, Morley
 Turn ye to me, ar. Davis
 Down by the Salley, ar. Donovan
 w. Chanson of the bells, Donovan
 Thy beaming eyes, MacDowell
 Waters ripple and flow, ar. Taylor
 Shenandoah, ar. Bartholomew
 m. Mulligan Musketeers, Atkinson
 Alistair McAlpine's Lament, ar.

Williams

Now is the month, Morley
 Gute Nacht, ar. Davis
 Rantin' Rovin' Robin, ar. Davison
 Spring concert; choir of 19 voices
 (7s. 3a. 5t. 4b.)

...Cleveland A.G.O.

...Wade Park Manor

...Bach Program

Brandenburg Concerto 5, for violin,
 flute, piano, organ.

Cantata No. 169, "Gott soll allein,"
 for contralto solo and organ.

Concerti C, for three pianos and
 organ.

Bruce Davis and Walter Blodgett
 were the organists for this most unusual program, and the organ builder was given credit of mention on the program.

—EXCHANGES—

The Rochester and Buffalo chapters, though 75 miles apart, have been continuing their plan of exchange meetings; April 22 the Buffalo chapter went to Rochester to be entertained and in turn to provide a program of organ music played by four Buffalo members.

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Those interested in copyright, especially in the trend to demand fees for church performances, can secure a full printed discussion of the British situation by addressing Herbert Westerby, 48 Wellington Park, Belfast, Ireland.



J. C. DEAGAN

NOTED PIONEER IN PERCUSSION TONES
 DIES IN CALIFORNIA

John C. Deagan, president and founder of J. C. Deagan Inc., Chicago, died suddenly April 28 at his home in the Surf and Sand Club at Hermosa Beach, Calif., in his eighty-first year. His life, while not extravagantly publicized, was rich in practical achievement in the field of music. The colorful tones of orchestra bells, xylophone, marimba, and vibra-harp all owe their development to his genius. He waged the fight that eventually brought about the adoption of A-440 as a universal standard pitch. By the invention of the Dea-Gan-Ometer he provided the world's leading musical organizations with a means of determining, both by eye and by ear, the pitch they were using.

He contributed to the organ many of its most interesting and expressive percussion tones and through the perfection of tubular bell-tower Chimes he brought the music of carillons to hundreds of congregations in America.

Mr. Deagan first became interested in acoustics when as a lad he attended a series of lectures at South Kensington, London, by the celebrated Helmholtz. An accomplished clarinetist, he spent his leisure hours in experiments on the glockenspiel, the series of toy bells introduced in German orchestras by Mozart. Realizing the possibilities of additional color in ensemble playing, he combined an inquisitive mind with an exacting nature and a critical musical ear to produce the first set of perfectly-tuned orchestra bells. The instrument was crudely made but it embodied the same basic principles which have since carried the Deagan

name to all parts of the world as a symbol of excellence in percussion instruments. Orchestras were quick to adopt the new instruments and in 1929 Mr. Deagan took personal pride in marking the completion of a half-century of percussion-instrument making.

Years ago there was introduced into America a toy known as the straw fiddle—a series of roughly-tuned maple bars on ropes of straw. Recognizing its possibilities, Mr. Deagan made several trips to tropical countries in search of a wood to meet his requirements. He found one that was acoustically brilliant, clear, durable, and musical beyond anything obtainable in our forests. Aided by his knowledge of physics and tone, he combined these wooden bars with metal resonators (an innovation never before attempted) and produced the modern xylophone.

Pitch had for years been in a chaotic state. Piano and organ builders had adopted A-435 as a protest against the high concert-pitch (A-454 and A-461) in vogue at that time. In the interest of uniformity and brilliance, Mr. Deagan felt that a pitch slightly higher than A-435 was imperative. He carried on his crusade with such enthusiasm and logic that A-440—the pitch of the latter days of Beethoven—is now universally used and adopted.

At a later date, Mr. Deagan interested himself in tower chimes. He had long believed that the music of tower chimes should be made available to churches in moderate circumstances, and backing that belief with a generous fortune he developed the massive, scientifically-proportioned and comparatively inexpensive tubular-bell tower chimes which now peal forth from hundreds of churches in America. These are made to play either manually or automatically and have become widely adopted as gift memorials.

Since retiring ten years ago, Mr. Deagan spent most of his time at his California home, where he became a student of astronomy, numbering among his friends, Dr. Millikan, the distinguished astronomer. He was a curator of the Field Museum, a charter member of the American Federation of Musicians, and treasured among his possessions autographed photographs from such luminaries as Stock, Damrosch, Bodansky, Strinsky, Sousa, Stokowski, Herbert, Grainger, and many others.

The precision of J. C. Deagan workmanship is such that the company was commissioned to manufacture a set of twelve tuning-forks for

the Bureau of Standards in Washington, the largest fork vibrating at 100 and the smallest at 2000, the forks being used for research in radio-frequency investigations. Readers will find the full set of forks pictured and described in January 1928 T.A.O.

One of the most recent developments by Mr. Deagan was the Vibra-Harp, heard in all our best jazz-bands and most delightful for every concert organ; ultimately, when prejudice is broken down, it will be widely adopted for all large organs, as an accessory fully as legitimate as the Vox Humana and Tremulant.

Mr. Deagan's interest in tower chimes resulted in the development of Deagan chimes of unusually large proportions, as pictured and described in February 1933 T.A.O., for installation in church towers, to be operated either by the organist at the organ console, or by a miniature keyboard located anywhere in the building; the Deagan tower-chimes can also be equipped with automatic player to provide a completely automatic program of carillon music. One of the first of such installations was made in the tower of the new First Baptist, Wilkes-Barre, Pa., installed in 1932.

Mr. William Ripley Dorr of Palos Verdes furnishes the following interesting comments:

"Mr. Deagan was known to the organ world as the manufacturer of Harps, Chimes, and other organ percussions. However, he had two other absorbing interests. The first was his investigation of the matter of pitch and temperament. He worked out the exact mathematical frequencies of every note in the scale for all pitches from A-435 to A-440, and tabulated these in compact form, removing all guesswork from the matter of equal temperament.

"His other great interest was astronomy.

"Mr. Deagan was a learned amateur astronomer, of such attainments that he had the freedom of the great Mount Wilson Observatory, where

he won the respect and the friendship of the distinguished scientists there.

"The past few years Mr. Deagan had done much work as a lecturer on astronomy. He had accumulated a fine series of slides, and took great pleasure in giving his illustrated lecture on the principles of astronomy. As a speaker he had the power of making his subject clear and interesting to the layman, and was especially happy in presenting his subject to audiences of children. He had a fine telescope, and was most generous in allowing his friends and others interested to use it. Not long ago he brought his telescope to Palos Verdes hills and spent an entire evening talking astronomy to a group of school boys, and allowing them to view a number of planets through his fine instrument."

Mr. Deagan was born Nov. 6, 1853, at Hector, N. Y. After graduation from the University of London with the Mus. Bac. degree he became leader of the ensemble at Niblo's Garden and at Tony Pastor's in New York City, and later was director of the orchestra at the old opera house in St. Louis. For a time he was a member of Haverly's Minstrels. In 1893 he became director of the Catalina Island Band and there became interested in perfecting percussion instruments. He is survived by his widow and daughter.

—CONTRIB.

—KILGEN NOTES—

In addition to three other new contracts which we hope to include more completely in the present columns, are the following:

Columbia, Mo.: Stephens College, 3-49, entirely expressive, in two chambers right and left of the stage, for August installation. Stoplist will be published later.

Riverside, R. I.: St. Brendan's R. C., 2m, for June installation.

Sheridan, Ore.: Jesuit Novitiate, 2-11, for June installation; the organ, a memorial gift of J. D. and Theresa d'Arcy, will be installed in the new St. Barbara Chapel.

HELP WANTED ON 32' TONES

"Since it is so expensive to build 32' open metal pipes, would it be possible to tune the lowest C-pipe that it could do duty equally satisfactorily for both the C and the C-sharp?" asks a correspondent. "If this should be found satisfactory, perhaps the low D could also be tuned in the improvised 'equal temperament' and made to do duty for both D and D-sharp. Can any of your readers tell me if such experiments in an exaggerated 'equal-temperament' tuning have ever been made, and what the results were?"

We request the organ-experts among our readers to answer these questions through the medium of these pages for the benefit of all. The cost of a metal 32' open could be greatly reduced if our correspondent's suspicions are justified.

Critique

....MUELLER CHOIRS....

The Montclair A-Cappella Choir, directed by Mr. Carl F. Mueller and comprising his Montclair College Choir of 62 voices (19s. 17c. 12t. 14b.) and his Montclair Central Church choir of 36 voices (11s. 10c. 8t. 7b.) gave the program as published on May page 232 in the Montclair Highschool on April 19th, repeated it in the Wanamaker Auditorium, New York, on the 21st at 2:30, and at 5:00 broadcast a part of it from the main studio of Radio City over WEAf.

Mr. Mueller's choirs have long been famous, and justly so. The complete program was sung from memory and unaccompanied. It included not only some of the severe music that is hard for an average audience to listen to, but also such charming items as C. A. Fischer's "Song of Mary" (g.), Dickinson's "O Nightingale Awake" (h.), and Christiansen's "Lost in the Night" (vg.), not to mention also Mr. Mueller's own "Ministry of Song" (vx.), "Grow Old along with Me" (g.), and "Now Thank we All our God" (g.)

Choral workmanship of this type is almost new in the world of music. It includes infinite niceties of shading, fine pronunciation, crisp and precise rhythmic sense, grand climaxes without forcing, and considerable variety of color, all directed by a conductor who gets his results with the minimum of visible effort. There is a new day dawning for church music and those of us who fail to keep a close watch on its development will gradually slip into the dim background. One surprising feature of the Mueller choirs, and many of the others, is that all the work is done by amateur voices; if we couple such choral technic as Mr. Mueller possesses with expertly-trained vocalists who are not amateurs but professional singers, then indeed will we get superfine choral performances. This has not yet been done, so far as we know, but it will be done some day soon.

We suggest that next year when these choirs give their annual trio of concerts every organist in the Metropolitan area attend all three. It will be worth more than it can possibly cost.—T.S.B.

....YON ORATORIO....

Before a large audience, with chorus, orchestra, and organ, Mr. Pietro Yon gave the first performance of his oratorio, "The Triumph of St. Patrick," in Carnegie Hall, New

York, April 29, Mr. Yon at the organ, Ruggero Vene conducting. The work was sung in Italian, three narrators carrying the story in recitative, accompanied and unaccompanied; a half-dozen soloists, usually singing parts of good length, completed the resources.

The text deals with the history and legends of St. Patrick and is distinctly religious, not secular; it is dedicated to Cardinal Hayes of St. Patrick's Cathedral, New York City, where Mr. Yon has been organist since 1926.

The most striking and successful feature of the oratorio is its choruses. The chorus begins with quiet and easy work in the opening section, and though the climaxes here and there are tremendously gripping, at no time does the music descend to the trickery and vain effort that mark the work of so many modern composers. The effort is to tell the story musically; musical common-sense and also beauty must prevail—and they do. It is doubtful if any other oratorio can show chorus-writing to match the beauty, effectiveness, and genuineness of the choruses in "The Triumph." Any student of advanced counterpoint can duplicate much of the chorus music we are nowadays inclined to accept. Dr. William C. Carl once retorted to a haughty singer that "only an artist can sing the C-major scale." In the same sense, only a master composer—not a mere student of contrapuntal dexterity—can write music in the lofty Palestrina style and make it effective in the 1934 sense. And Mr. Yon has succeeded marvelously well in that. He carries a theme throughout the work, using it for chorus, for solo voices now and then, for the organ, for the orchestra. A strange experience was to pass out on the street after the first performance of this work in extended form and hear some of the audience humming one of its themes.

Perhaps the work would be even more successful if it were sung in English; the story would get across and relieve any feelings of excessive length in the work of the narrators. At no point does Mr. Yon desert his subject and try to invent new musical mechanism for critics to talk about. His style is a warming blend of Gregorian spirit and Palestrina body, yet it is thoroughly modern in the sense that it is music of today that could not have been written fifty years ago. Most commendable is his skill in writing music a chorus can sing without torturing a critical audience; commendable also is the total

absence of those meaningless mutterings of but a few words or a short phrase, a method common to opera and oratorio since time began. Let us hope this splendid example banishes that forever.

All things considered it is the finest modern work in oratorio form with which I am familiar; I believe an appreciation of its greatness will grow with repeated hearings because it bases its claim on a true musical message instead of on contrapuntally clever devices through which a musician would soon see quite clearly and thus defeat the composer's aim of inciting interest through novelty. There is no permanent value in musical novelty. There is plenty of complicated technic in the orchestral and solo passages, not to mention also actually in some of the choruses, but the complications are incidental, not paraded as evidences of a claim to greatness.

The applause heaped upon Mr. Yon made it doubly a "triumph." The work has been published by Ricordi.



CHICAGO, ILL.

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Installed, May 1934.

V-22. R-26. S-27. B-5. P-1751.

PEDAL 12": V-3. R-3. S-8.

EXPRESSIVE

16 MAJOR BASS 44

BOURDON 44

VIOLONE 44

8 Major Bass

Bourdon

Gedeckt (S)

Violone

16 Trombone (G)

GREAT 12": V-6. R-8. S-6.

EXPRESSIVE

8 DIAPASON-1 73

DIAPASON-2 73

FL. HARMONIC 73

OCTAVE 73

4 MIXTURE 183

12-15-19

8 TROMBA 85r16'

SWELL 10": V-7. R-9. S-7.

8 GEDECKT 73

GEIGEN 73

GAMBA 73

4 FL. TRAVERSO 73

III MIXTURE 183

15-19-22

8 TRUMPET 73

OBOE 73

Tremulant

CHOIR 8": V-6. R-6. S-6.

8 DIAPASON 73

MELODIA 73

VIOLA 73

4 FLAUTO D'AMORE 73

FUGARA 73

8 CLARINET 73

Tremulant

COUPLERS 21:

Ped.: G-8-4. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S. C-16-8-4.

16 Combons.

3 Crescendos: G-C. S. Reg.

Blower: Orgoblo, 7½ h.p.

Stop-tongue console, detached, movable, with 35' cable.

The instrument will be housed in a very unusual open-air auditorium. As shown in the photograph, the organ and stage are housed under a shell at the point of a triangle; directly in front of the stage is a lagoon of open water, and back of the lagoon is the open-air auditorium, with the seats raised affording the audience a view of the lagoon, upon which colored lights will play, and of the stage.

The Chicago Symphony will give a ten-weeks series of concerts beginning July 1, conducted by Frederick Stock and Eric DeLamarter. Arthur

OUR T.A.O. MAILING ADDRESS

Some of our readers have not yet noted the change of mailing address; all mail should be addressed to:

The American Organist,

Box-467 Richmond Station-S. I.,

New York, N. Y.

Some years ago when the din of innumerable trucks and automobile-horns, and the loss of something like two hours daily in unpleasant subway jams (standing all the way) lost their charm, it was decided to move the publication offices to some quiet spot where the work of editing and publishing a technical magazine could be conducted in peace and efficiency. Should any of our readers be nature-lovers we add for their eyes alone that at the moment these lines are being written we can reach out our open second-floor window and pluck a few buds off a friendly tree, and we couldn't do that in any former office. So far as we are concerned, the only thing that matters is the preparation of the best possible technical magazine for the organ world. The present location gives maximum efficiency for that pleasant task. All mail should be addressed exactly as herewith given.—T.S.B.

Dunham has been appointed official organist and will give a series of recitals, using the organ also in concerts with the orchestra. The distance across the lagoon from the auditorium to the stage is 64'.

INDIANAPOLIS, IND.

JORDAN CONSERVATORY

Geo. Kilgen & Son Inc.

Organist, Donald C. Gilley

Dedicated March 13, 1934.

V-15. R-20. S-22. B-7. P-1313.

To be later enlarged.

PEDAL 6": V-3. R-3. S-6.

16 SUB-BASS 44w

LIEBLICH 44w

VIOLONE 44w

8 Sub-Bass

Lieblich

Violone

Two later additions

GREAT 6": V-5. R-10. S-8.

EXPRESSIVE

8 DIAPASON 73wm

CLARABELLA 73w

VIOLA 73m

4 OCTAVE 73m

FLAUTO D'AMORE 73w

IV Ripieno 122m

VI Ripieno 183m

VIII Ripieno

Two later additions

SWELL 6": V-7. R-7. S-8.

16 Salicional

8 DIAPASON 73wm

ST. FLUTE 73w

SALICIONAL 85m16'

VOIX CELESTE 61m

4 HARMONIC FLUTE 73m

8 OBOE 73mr

CORNOPEAN 73mr

Tremulant

Two later additions

CHOIR 6":

Six later additions

COUPLERS 26:

Ped.: G-8-4. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: G-16-8-4. S-16-8-4. C-16-8-4.

"The organ has intrigued me greatly," writes Mr. Gilley. "It has been a most satisfactory organ on which to play Bach. At first thought, five ranks of mixtures out of nineteen ranks of pipes seems a bit strong, but the resulting ensemble is as clean as a whistle and for the first time in my life my right hand seems to be aware of what my left hand is doing.

"Some of my brother organists do not like the organ, for there is no Harp, Chimes, or Vox Humana; I am frank to admit that in order to play this organ one has to revamp his ideas of registration. However, if I were doing it over again I should probably substitute a 3r Mixture plus Diapason 12th and 15th, instead of as at present, but I am not entirely sure on that point. I do know however that I would have the mutations even in this small organ.

"I am very much pleased with the installation as a whole, but not so smugly satisfied that I can close my eyes and ears to possible improvements—even if I did draw the specifications."

A photo of the console appeared on April page 165, and Mr. Gilley's dedicatory program on May page 231.



—KILGEN RECORDINGS—

New Kilgen recordings for residence organs include:

Bach, Passacaglia*

Prelude Em

Fugue Ef

Toccata F

Franck, Chorale Bm

Fantasia C

Piece Heroique

Buxtehude, Prel.-Fugue-Chac.†

Maily, Invocations†

Nardini, Adagio Cantabile*

Reger, Benedictus†

Wagner, Tristan Liebestod*

Widor, 6: Intermezzo; Finale.

*By Dr. C. M. Courboin

†By C. Albert Scholin

About 100 recordings have been made in the Kilgen St. Louis studio by guest organists in recent months.

—CRONHAM—

Charles Raymond Cronham has been appointed to St. John's, Far Rockaway, N. Y., beginning May 1; he has an Austin organ, chorus, and quartet of soloists.

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—REHEARSALS—

Albert Riemenschneider and his two associate conductors in preparing for the current Bach festival at Baldwin-Wallace, as told in other columns of this issue, made a minute schedule of rehearsals to cover all work from March 6 when rehearsals were started, to June 8 and 9, when the first afternoon concerts were prefaced by morning rehearsals.

"The rehearsals are for ensemble work and finish," said this mimeographed rehearsal-schedule; "the time indicated shows the starting and not the time for arrival. This plan is arranged to cover the whole material of the Bach festival and we cannot go back over any work which has been missed by absence or tardiness. Please learn your parts thoroughly before coming to the rehearsal."

The following is given to show how the rehearsal-schedule was put into operation; it was the March 6 rehearsal, beginning at 3:00, for strings, 2 flutes, cembalo, and organ. We abbreviate to save space:

- 3:00 Magnificat No. 9, cembalo, cello, 2 flutes.
- 3:10 Magnificat No. 6, cem. strings, 2 flutes.
- 3:20 Mass No. 16, org., strings, fl.
- 3:35 Flutes excused.
- 3:35 Mag. No. 2, cem., strings.
- 3:50 Wachet Auf, cem., org., strings (violas excused).
- 3:55 Mass No. 15, org., strings.
- 4:05 Mag. No. 8, org., strings (violins excused).
- 4:15 Mag. No. 11, org., cellos.
- 4:25 Mag. No. 5, org., cellos.

—R. T. PERCY—

Richard T. Percy celebrated the completion of 40 years with Marble Collegiate Church, New York City, May 6; during the 40 years he never missed a single service at which he was scheduled to play. He was born in Norfolk, Va., graduated from



MR. PERCY

Yale with the B.A. degree in 1890, and after serving Davenport Congregational and Center Church, New Haven, became organist of the Fifth Avenue Baptist in 1892, and two years later went to Marble Collegiate.

Mr. Percy is primarily a voice teacher, with studios in Carnegie Hall; at Marble Collegiate he has always maintained a quartet choir, supplemented occasionally by chorus. The gallery organ was installed by Odell in 1854 and in 1924 the chancel Skinner was added. The 40th anniversary services were:

- *Lemmens, Fantasia Am
- Our years are like, Brewer
- t. Lord is my Light, Allitsen
- a. Good Shepherd, Van de Water
- off. Wagner, Pilgrims Chorus
- s. Fear not ye, Buck
- b. Behold I create, Gaul
- Handel, Largo
- **Saint-Saens, Marche Heroique
- Schumann, Andante
- Abide with me, Chadwick
- t-b. Watchman what of, Sarjeant
- Who is like unto Thee, Sullivan

Gospel solo
Dubois, Cantilene

Marble Collegiate, the "oldest Evangelical Christian church on this continent," was organized in 1628; the present building was erected in 1854.

American Composers

Symposium on American Works
Used by American Recitalists

List No. 18

Compiled by Edwin Arthur Kraft

- Barnes' First 'symphony'
- Bingham, Roulade
- Clokey's Mountain Sketches
- Cole, Fantasie Symphonique
- Rhapsody
- DeLamarter, Carillon
- Edmundson-j, Impressions Gothic
- James, Meditation St. Clotilde
- Jepson, Pantomime
- Maitland, Concert Overture
- McKinley-j, Cantilene
- Nevin's Sonata Tripartite
- Parker, Bailey, Toccata-Ricercata on Singt Dem Herren (ms.)
- Rogers, Concert Overture Bm
- Russell-j, Bells of St. Anne
- Simonds, Iam Sol Recedit
- Sowerby's 'symphony' in G
- Stoughton's Persian Suite
- In Fairyland

List No. 19

Compiled by Arthur W. Quimby

1. Established Composers

- Barnes' 'symphony,' Op. 18
- Petite Suite
- DeLamarter, Carillon
- Gregorian Prelude
- Foot's Suite in D. Op. 54
- Hanson, Vermeland
- Jepson, l'Heure Exquise
- Rogers' Sonata No. 2
- Suite
- Sowerby, Carillon
- Joyous March
- o-p. Mediaeval Poem
- 2. Younger Composers
- Simonds, Dorian Prelude Dies Irae
- Iam Sol Recedit

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3. *Works in Mss.*
 Bailey, Parker, Symphonic Variations on Chambonnieres Sarabande
 Bennett, R. R., Sonata in G
 Copland, Aaron, Passacaglia o-p. 'symphony'
 o-orch. 'symphony'
 Katz, Paul, Passacaglia
 Moore, Douglas, Scherzo
 March for Tamburlaine
 Porter, Quincy, Fugue Gsm
 Toccata-Andante-Finale
 Sessions, Roger, Choralprelude 1
 Choralprelude 2
 Jesu Meine Freude
 We present Mr. Quimby's List No. 3 as he gave it without waiting to perform the difficult task of checking a few of the unfamiliar names.

List No. 20

Compiled by

Albert Riemenschneider

Foote, Suite in D, Op. 54
 James, Meditation St. Clotilde
 Parker, Sonata Op. 65
 Rogers, Sonata 1
 Sonata 2
 Concert Overture
 Sowerby, Carillon
 Comes Autumn Time
 Joyous March
 Madrigal

Rejoice ye Pure in Heart
 'Symphony'
 Stoughton, Persian Suite
 Egyptian Suite

List No. 21

Compiled by Thomas H. Webber
 Bingham, Harmonies of Florence
 Clokey, Canyon Walls
 Fireside Sketches
 Cole-a, Fantasie Symphonique
 Edmundson, Bells through the Trees
 Toccata on Medieval Theme
 Concert Variations
 Fry, Siciliano
 Gaul, Easter on Mt. Rubidoux
 James, Andante Cantabile
 Jennings, Prel.-Sarabande-Fugue
 Rogers' Sonata Em
 Russell-j, Bells of St. Anne
 Up the Saguenay
 Simonds, Dies Irae



—NEW ORLEANS—

The first Bach Festival by the Bach Society, under the direction of Ferdinand Dunkley, was given April 30 and May 1, in New Orleans, La., with a chorus of 34 (12s. 10c. 6t. 6b.) and an instrumental ensemble of 14 violins, 3 violas, 4 cellos, double-bass, 2 flutes, oboe, clarinet, bassoon, piano, and organ. In addition to solos for organ, piano, voice, etc., the program included:

Church Cantata No. 64
 "Coffee Cantata"
 Concerto Cm, 2 pianos and orch.
 Concerto, 2 violins and orch.
 Suite, flutes, strings, piano

—ARTHUR CROLEY—

has been appointed director of music of the First Congregational, Toledo, Ohio, where he has been serving as organist only for the past four years. He will direct a mixed chorus of 50 voices and a junior choir of 25 girls and boys.

—CHOIR CONTEST—

Northwestern University held a choir contest May 15, open to any choir of 16 voices or more. Each choir sang a hymn, an anthem of its own choosing, and one of the following: Stainer's "God so loved the world," Woodward's "Radiant Morn," Marfarlane's "Open our eyes." Choirs were divided into three classes, according to membership of the church, those under 250, over 250, and over 500; each class was eligible for a first award of \$100., second of \$50., and a scholarship in Northwestern.

—NO LIGHTS—

According to Arthur Judson, Philadelphians prefer to listen to their orchestral concerts in a darkened auditorium.

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32 Bourdon
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DIAPASON-2 32
VIOLIN DIAP. 44
BOURDON 56w32'
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VIOLONE 44
Contra-Viol (O)
10 2/3 Bourdon
8 OCTAVE 32
Bourdon
Violin Diapason
Violone
V. d'Orchestre (O)
4 SUPEROCTAVE 32
Octave Viole (O)
III MIXTURE 96
32 Bombarde
16 TROMBONE 44
BOMBARDE 68r32'
Posaune (S)
Trumpet (O)
Bassoon (O)
8 Trombone
Bombarde
4 Bombarde
8 Chimes (L)
5 Traps (Drums, etc.)

GREAT: V-21. R-25. S-28.

UNEXPRESSIVE

16 DIAPASON 61
BOURDON 61
8 DIAPASON-1 61
DIAPASON-2 61
DIAPASON-3 61
STOPPED FLUTE 61
5 1/3 QUINT 61
4 OCTAVE 61
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4 CLARION 61
8 Chimes (L)

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8 DULCIANA 73
UNDA MARIS 73
HARM. FLUTE 73
4 HARM. FLUTE 73
Dulciana (16')
2 2/3 Dulciana (16')
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SWELL: V-17. R-21. S-20.

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V MIXTURE 305

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8 TRUMPET 73

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VOX HUMANA 73

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 VI MIXTURE 305
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COUPLERS 27:

U—means unexpressive Great
 E—means expressive Great
 Ped.: U-8-4. E. S-8-4. O-8-4.
 L-8-4.
 Gt.: E-4. S-16-8-4. O-16-8-4. L.
 Sw.: S-4. O. L.
 Orch.: S-8-4. O-4. L.
 Solo: L-16-8-4.

One-section couplers controlled by all combs; two-section couplers controlled only by full-organ combs; 4' couplers do not operate on Mixtures.

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Combs 58: P-10. U-8. E-4. S-10. O-10. L-8. Tutti-8.

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There are various additional accessories of interest which will be dealt with later. It is unfortunate that some of the vital details are missing and that time does not permit of holding the presses. We presume the 305 pipes for the 6r Solo Mixture is either an error, or there are some interesting methods used in its composition.

One interesting detail is available however: Mr. Connell has specified stop-knobs for all the couplers, the one-section couplers being located with the stops of their division, the two-section couplers being located under the manual they play from. Perhaps some T.A.O. readers will recall the console and description published in these pages in 1921, in which all stops, couplers, and pistons were operated in this manner, though in that case all controls were over, not under, the manuals from which they operated.

This Kimball console will no doubt be the most interesting and efficient in Africa and we hope to present a photo and description of it in a later issue. Space in the present issue does not permit of further comment.

—A SURVEY—

shows that March 1934 gained 30% more advertising than March 1933, and this newspaper-advertising increase is interpreted as proportionate evidence of general business conditions throughout the country.

Harold Gleason

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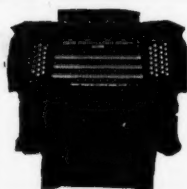
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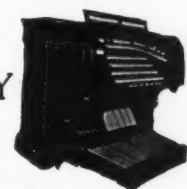
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Organ Stops

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Modern Organ Stops

by Noel Bonavia-Hunt

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The books listed on this page are presented here because the Editors and Reviewers of T. A. O. consider them worth many times their cost. They are an indispensable asset to the library of every professional organist.

The Church Organ

by Noel Bonavia-Hunt

7x8, 108 pages, illustrated, \$2.00. Rich mine of information on voicing, scales, tuning, Diapason chorus, and how tone quality may be changed by details of voicing and variations in languid and mouth-treatment, etc. Superb for serious student of organ.

The Modern Organ

by Ernest M. Skinner

7x11, 48 pages, illustrated, \$1.25. A master-builder deals with a few of the elements that make organs artistic, includes drawings to give the reader a nut-shell grasp of the whole organ, and writes a book no professional organist can afford to miss.

Temple of Tone

by George Ashdown Audsley

7x10, 262 pages, \$5.00. The tonal ideas of the world's greatest authority on the organ; sums up all tonal ideas from the Author's former writings; published posthumously; appendix contains extensive biographical sketch of the Author.

Organ in France

by Wallace Goodrich

6x9, 165 pages, illustrated, \$3.00. Delightful, informative, a study of French organs and literature, 17 famous Paris specifications, glossary of French terms, suggestions for playing French music on American organs. Splendid for organists of every class.

House of God

by Ernest H. Short

7x10, 340 pages, profusely illustrated, \$7.50. A poor title for a splendid book. Not religious but historical, telling the full development of church structures from the primitive cluster of sticks in the forest to the Cathedral of St. John the Divine, New York City. An encyclopedia of church buildings.

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Choral Technique and Interpretation

by Henry Coward

6x8, 321 pages, \$3.75. The finest book ever published for choirmasters. "There is no padding or mere theorizing . . . Everything is the outcome of living experience, and has stood the test of many years' trial." Of tremendous practical use to young choirmasters.

How to Build a Chamber Organ

by H. F. Milne

5x7, 169 pages, profusely illustrated, \$2.35. Best book available on its subject; tells how to lay out scales, make the pipes, do the voicing and tuning, make all the action, and in fact build a complete tracker-action chamber organ and do a very satisfactory job of it. An excellent book by which to learn about organ-building principles.

Fugue Writing

by A. Madeley Richardson

6x9, 90 pages, profusely illustrated, \$1.50. A most attractive informative, and complete exposition of all the elements of a fugue, written to give the student a better understanding of fugues and enable him to write fugues for himself.

Seventy-nine Chorales

by Marcel Dupre

9x12, 97 pages, \$5.00. "Preparatory to the study of the Bach Choralpreludes and based on the melodies of the old Chorales used by Bach." A wonderful way for the serious student to approach the mastery of the Bach Choralpreludes. Splendid study material; superb for those who want to learn how to make the chorale melodies stand out as they should musically in the Bach masterpieces.

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—CLEMENT R. GALE—

died May 10 in New York City after an illness of some weeks, in his 75th year. Mr. Gale was born in London, England, came to America in 1890, was theory teacher in the Guilman Organ School from 1902 to 1918, head of the music department of General Theological Seminary since 1901, and spent ten years each as organist of Calvary, All Angels, and Christ Churches, New York City. Mr. Gale wrote but little organ music, though many choral compositions for the Episcopal service have been published. He is survived by his widow. The memory of his good-humored, sometimes witty, chidings will live forever in the hearts of those of us who were privileged to study theory and composition under his expert tutelage.

—COVER PLATE—

No. 2 of the series of beautiful organ cases in America shows the 3m Skinner Organ in St. Patrick's Catholic Church, San Francisco, built about three years ago. This case itself was designed by Mr. Ernest M. Skinner and was manufactured in San Francisco with but minor changes suggested by the architect of the church.

—WICKS' BOOK—

T.A.O. office has secured two copies of the out-of-print Organ Building for Amateurs by Mark Wicks published in 1887. These copies are of course second-hand but are in good condition, bindings soiled but sound.

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—COURBOIN—

Dr. Charles M. Courboin gave a recital May 30 at Wichita Falls, Texas, for the western convention and on the 31st was examiner for the Guild tests. May 24 he played the new organ in Bethel Lutheran, St. Louis, "a very interesting instrument of the new era." June 1 he will play in Plainview, Texas, and June 3 in Amarillo. June 9 he will play for a wedding in Rye, N. Y.

—McCONNELL ERWIN—

completed his fifth year as municipal organist of Chattanooga, Tenn., April 15. The following rose program was played by Mr. Erwin May 6 for the flower show:

Rogers, Concert Overture
Group with flower themes
Brahms, Rose breaks into bloom
Korsakov, Rose and Nightingale
MacDowell, Wild Rose
Friml, Only a Rose
Irish, Last Rose of Summer
Franck, Chorale E

—CHICAGO "EPIC"—

The Illinois Police Association will stage an "Epic of the Prairie State" in Soldier Field, Chicago, June 30, with the musical cooperation of Edgar Nelson, Noble Cain, Arthur C. Becker, George Lee Tenney, Frank Bennett, Dr. Frederick Stock, etc. In an age when almost unbelievable greed and extravagance mark so many branches of the American governmental system it is wholesome to remember that the policemen of the nation are protecting the lives, rights, and property of the citizens just so far as the courts and hidden political machinery permit. This is a good time to show one's appreciation by supporting the Illinois Police Association's coming pageant.

—A DISCOVERY—

One of our subscribers on the Pacific coast claims (we fear it's true) he owns 100,000,000 marks. That's what happens to a country that begins to tamper with its currency in the hope of artificially getting out of a perfectly natural tight corner.

—MIESSNER PIANO—

Those interested in a full technical description of Benjamin F. Miessner's Electronic Piano will find it in Vol. 11, No. 7 issue of the Proceedings of the Radio Club of America.

—M. S. M.—

Candidates for the degree Master of Sacred Music, of the School of Sacred Music, New York City, on May 2nd performed a part of their required work by playing and directing a public performance of Mendelssohn's "Elijah."

The performance was given in Francis Brown Hall instead of in the Chapel, to the accompaniment of string quartet and piano. All the solos were sung by candidates or recent graduates and some of them created quite a sensation by unexpectedly excellent vocal performances.

—TEA FOR CHURCH—

The choirboys of Trinity Church, Halifax, N. S., helped raise money for their work by giving a "musical tea" at the home of their organist, William Roche.

—HERBERT L. DOANE—

died April 25 at his home in Brooklyn, N. Y., in his 69th year; he was a native of Brooklyn and had played in churches for 50 years.

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At the annual meeting of head-quarter May 28 in New York, Charles Henry Doersam was re-elected warden; other officers include Ralph A. Harris, secretary,

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and G. Darlington Richards, treasurer. The most important of the charter changes proposed includes choirmastership as one of the examination subjects, for which a new certificate will be granted, upon payment of the special choirmastership-examination fee, to those successfully passing.

—TRENTON, N. J.—

The third annual service of the Junior Festival Chorus, May 10 in the Third Presbyterian, directed by George I. Tilton, combined the choirs of seven Trenton churches, a total of 150 voices. The juniors sang Stainer's "O blessed" in unison, Gounod's "Lovely Appear" 2-part, Reimann's "O dearest Jesus" 3-part; and the intermediates sang two numbers.

—DR. A. T. DAVISON—

has resigned as conductor of the Harvard Glee Club, after 22 years with the Club; G. W. Woodworth who substituted for him during his recent year abroad succeeds him. Both continue on the Harvard faculty, Dr. Davison also as organist and choirmaster at the Harvard Chapel.

—HOPE-JONES—

The widow of the late Robert Hope-Jones died May 3 in Bournemouth, Eng. "She was a wonderful woman, intelligent, charming, a true English gentlewoman by birth and education."

—LITTLE ROCK, ARK.—

Arkansas organists played host to the annual convention of the Mississippi, Tennessee, and Arkansas profession May 1 and 2. Program included H. W. Sanderson's performance of "Elijah" with Mrs. Morris Jessup at the organ, a recital by Miss Frances Gray, a session of wit and humor, a recital by Henry Steuterman, and many meetings, discussions, etc. (G.H.M.)

—PHILADELPHIA—

"St. Luke's Passion" which is commonly attributed to Bach because the Bachgesellschaft made that error originally, was performed March 14 by N. Lindsay Norden in the First Presbyterian. Says Terry in his Music of Bach: "But the 'St. Luke Passion,' attributed to him in the Bachgesellschaft edition in 1898, bears no trace of his authorship." Mr. Norden's other Lenten offerings included the popular Du-bois and Stainer, and on Palm Sunday evening a special program on The Life of Christ in Music.

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—N.A.O.—

The 27th and last annual convention of the present N.A.O. organization is scheduled for Worcester, Mass., Sept. 10 to 14; already several superior features have been arranged.

—ARAM GRAYSON—

has been appointed to succeed the late David E. Grove at Brighton Heights Reformed, St. George, New York City.

—ELGIN, ILL.—

Mr. Van Dusen's choir, First Baptist, gave a festival service for the A.G.O. May 27, joined by Burton Lawrence's choir from Glen Ellyn. (See May page 216).

...Ernest MITCHELL
...Grace Church, New York
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t. Sanctus Fortis, Elgar
m. Seek Him that maketh, Elgar*
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Elgar, Meditation*
*From "Light of Life."

—RESIDENCE RECITAL—

Mr. and Mrs. Charles J. Custer of Pottstown, Pa, presented a musicale in their home, sponsored by the Century Club, to a paid audience of 80, Mr. Custer playing four organ solos on his 2m Estey and, with the assistance of Mrs. Applegate, Clifford Demarest's two organ-piano duets, Rhapsody, and Fantasie. "My little Estey is a very beautifully-voiced instrument; I never played to a more appreciative audience," said Mr. Custer.

—DATA WANTED—

"I was just looking over Mr. Ender's article in the December issue anent the division of singers in a boy-choir. I should like to know the division of singers in a mixed choir (with divided chancel) as found best by other organists."

The question was asked April 27th by an organist who heads the organ department of one of our colleges. Like many others, he preserves his T.A.O.'s and refers to them often.

Mr. Ender's specific comments will be found on December page 608, column 3, where some vital details are tersely recorded.

Our readers who have had prac-

tical experience with chorus choirs in divided chancels are requested to give the results of their studies and experiments, as suggested, for the benefit of all our readers.

—COPYRIGHT—

Copyright owners in England have gone a step further and won their first case against restaurants and other public places where radio receivers are tuned in for the benefit of the patrons on programs broadcasting copyright music. Canadian officials have declared that fees can therefore be similarly collected in Canada, since the same law governs both countries. It is said that something like 50,000 public places in England are thereby compelled to pay a fee to the copyright owners or silence their loud-speakers.

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